

CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage



FROM THE EDITOR

As we begin our eighth year of publication, we are pleased to announce an addition to our staff. As of the summer issue, John Righetti will assume the position of assistant editor, along with the task of coordinating recent, current, and future events in the column, "Rusyn Forum."

Mr. Righetti has always taken an active interest in the Orthodox Church and Rusyn cultural affairs. In 1975, he organized a choir of young people from St. John the Divine Orthodox Christian Church in Monessen, Pennsylvania. After their initial performance at a church banquet, the original five members resolved to continue as a group, which later evolved into the Carpathian Youth Choir and Dancers of Monessen. Under Mr. Righetti's direction, they continue to thrive and add to their impressive list of performance achievements. Besides working with the Carpathian Youth Choir and Dancers, John has pursued an interest in his Slavic heritage at the University of Pittsburgh where he received a Certificate in Russian and East European Studies, concentrating on the history of Austria-Hungary with a special emphasis on Subcarpathian Rus'.

In the fall of 1983, he traveled to Užhorod in Soviet Transcarpathia (Subcarpathian Rus'), where he studied Carpathian dance and choreography through a study tour arranged by the Carpatho-Rusyn Research Center. A moving piece on his trip, entitled "Journey to the Homeland," appears in this issue.

John Righetti is currently Director of Public Relations and Development at the D.T. Watson Rehabilitation Hospital in Sewickley, Pennsylvania. We welcome him to our staff and look forward to sharing with our readers his enthusiasm and talent. We urge all organizations and individuals who wish to report about recent and future events taking place in the Rusyn community to write to: John Righetti, 197 Shiloh Avenue, #404, Pittsburgh, PA 15202.

Also in this issue, we have included an article on the *trembita*, the first in a series on Transcarpathian folk instruments. The author, Victor Šostak of Užhorod in Soviet Transcarpathia (Subcarpathian Rus'), is a specialist on the folk instruments in that Carpatho-Rusyn region. He is also a performing member of the Trojisty Muzyky Ensemble, a renowned musical heritage group. In 1983, they performed for the Moscow Festival of Ethnographic Ensembles where Mr. Šostak received a certificate of excellence for his work. He also has a folk instrument exhibit which has traveled throughout the Soviet Union. This native of Užhorod has written and produced a catalogue of instruments and lectured widely on all aspects of traditional musical instruments of Transcarpathia.

Victor Šostak has written for the *Carpatho-Rusyn American* a series of articles on the various folk instruments of Transcarpathia. These pieces include technical and historical information, combined with a touch of folklore. The result is unique and makes for very enjoyable reading. You can read these articles along with a piece on Rusyn wedding music in future issues of our newsletter.

The spring 1985 issue of the *Carpatho-Rusyn American* is in many ways representative of how far Carpatho-Rusyns

have come in the area of heritage study. In this issue alone, we have articles by scholars in cities in two regions of the homeland — Mykola Mušynka of Prešov, Czechoslovakia and Victor Šostak of Užhorod in Soviet Transcarpathia. Listed in Recent Publications are numerous scholarly works including journals and periodicals still being published on a regular basis. There is also a report from the Carpatho-Rusyn Research Center, our parent organization which serves to promote the study of Carpatho-Rusyn history and culture. And finally, news of the recent publication of a book surveying the century-old Carpatho-Rusyn experience in the New World by Dr. Paul R. Magocsi and entitled *Our People: Carpatho-Rusyns and Their Descendants in North America*.

However, scholarly research on Carpatho-Rusyns and their history and culture will continue to thrive only as long as there are people who are interested in reading about this unique group. In that regard, we have been particularly successful. Americans of Carpatho-Rusyn background have evolved into a varied and sophisticated group of individuals with a knowledge of their heritage that is greater now than at any other time in our history. This knowledge of who and what we are is accompanied by an intense desire to learn more. It is in this way that we as a people support the study of our own heritage and preservation of Carpatho-Rusyn culture in general.

Although Carpatho-Rusyn culture can be documented by scholars, only the people themselves can perpetuate their own heritage. In this area, too, Carpatho-Rusyns in America are to be commended for their efforts. The staff of the *Carpatho-Rusyn American* has received letters from readers around the world, including Israel, El Salvador, and Canada, requesting information, giving information, and offering suggestions. In the past year alone, we have published material from contributors in Minnesota, Ohio, Pennsylvania, Texas, and Virginia. News of activities by Rusyns in the community has increased, which is indeed proof that Rusyn Americans are taking responsibility for the preservation of their cultural heritage.

In the past year we reported that two young cultural activists, members of our own Rusyn community, traveled to the homeland to study traditional Carpathian dance. We have begun publishing a series of articles on the search for roots because of the great interest expressed by our readership. We have printed a request by a reader researching parishes founded by Rusyns in eastern Pennsylvania. We have received news about the existence of Carpatho-Rusyn cultural and study groups, language classes, and numerous exhibits featuring some aspect of Rusyn culture or history.

Rusyns have increased their public exposure. Carpatho-Rusyns and stories about their heritage have appeared in national publications — *Life* and *Gourmet Magazine* to name but two. Our dance groups, more numerous than ever before — Slavjane of McKees Rocks, Pennsylvania, Karpaty of Ambridge, Pennsylvania, Kruzhok of Cleveland, Ohio, Beskydy of Livonia, Michigan — are only a few who have performed before large crowds at folk festivals. Many of these groups have appeared on television.

While we still have quite a way to go, Carpatho-Rusyns in America have come a long way in preserving their heritage. It is for this reason that Rusyn-American cultural activists have deservedly earned the respect of the community.

ALEXIS G. TOTH (1853-1909)

During the last decades of the nineteenth century when tens of thousands of immigrants from eastern and southern Europe began to arrive on America's shores, several new churches were established to serve the spiritual needs of the newcomers. Among the bodies that grew most rapidly by the turn of the twentieth century was the Russian Orthodox Church. This was particularly remarkable in that there were so few Orthodox immigrants from the Russian Empire. Where then, did all these "Russian" Orthodox adherents come from? The answer lies in the story of a man who has come to be known in official Orthodox publications as the "father of Orthodoxy in America." The person in question was neither Orthodox nor for that matter Russian, but rather a Greek Catholic priest of Carpatho-Rusyn origin named Alexis G. Toth.

Alexis Toth was born in 1853 in a Carpatho-Rusyn village in Spiš county, then in the Hungarian Kingdom and today in the Prešov Region of northeastern Czechoslovakia. The young Alexis followed in the footsteps of his father and was ordained to the priesthood in 1878. Although he began his priestly career in a village parish in the Greek Catholic Diocese of Prešov, this experience was not to last long. Recognizing his talents, the bishop of Prešov appointed Toth in 1880 to be his diocesan chancellor and one year later made him professor and rector of the Greek Catholic Seminary in Prešov. Toth's career as a high-ranking member of the Rusyn Greek Catholic hierarchy in the European homeland was to last less than a decade, however, because in 1889 he accepted an invitation to go to America.

Unlike the other early priests who served new parishes in Pennsylvania and nearby states, Toth went instead farther west to a small community of Carpatho-Rusyn Greek Catholics in Minneapolis, Minnesota. He celebrated his first mass in November 1889. Soon after, he reported, according to custom, to the local ecclesiastical superior — at the time Roman Catholic Archbishop of St. Paul, John Ireland. This was a fateful meeting. It was brief but stormy and was to change irreversibly the history of Eastern Christianity in the New World.

Archbishop Ireland was at the time one of the leading figures of the so-called Americanization movement. In religious terms, this represented the efforts to have Catholicism accepted fully into American life. As a corollary, the Catholic Church should remain a unified American church without any distinct ethnic parishes, and furthermore the immigrants had preferably to give up their European traditions (religious and otherwise) and assimilate to the mainstream American norm. Therefore, when Archbishop Ireland learned that the newly-arrived Reverend Toth not only failed to fulfill the Americanizing ideal, but — worse still — he had been married, the Roman Catholic prelate refused to recognize Toth's priestly status and forbade him to perform his duties. The determined Toth, proud of his own eastern-rite traditions (which included a married clergy) simply continued to organize his Minneapolis parish.

Meanwhile, Ireland together with other American bishops convinced the Vatican to decree (on October 1, 1890) that all Greek Catholic priests in America must be celibate and remain subordinate to local Roman Catholic bishops. In



response to this threat to their canonical status, the Reverend Toth travelled to Wilkes-Barre, Pennsylvania, where he was made chairman of a council of Greek Catholic priests concerned about their status in America.

During the following months, Toth's relations with Archbishop Ireland only worsened, until he decided to break entirely with Rome. In March, 1891, he and his parish were accepted into the Russian Orthodox Church. The move was hailed by some as the legitimate return of Rusyns to their ancestral Orthodox faith. Nor was the Minneapolis experience to be an isolated case. In 1892, the energetic Toth left for eastern Pennsylvania where he proceeded — with the financial backing of the Holy Synod of the tsarist Russian Orthodox Church — to convert several Greek Catholic parishes to Orthodoxy. By the time of his death in 1909, Toth had succeeded in bringing at least 20,000 Greek Catholics into the Orthodox fold. The "return to Orthodoxy" even had an effect on the European homeland as returning immigrants followed Toth's example by converting many of their native Carpathian villages to Orthodoxy.

It is for these reasons that a very high percentage of the membership in today's Orthodox Church in America (the successor to the Russian Orthodox Church) are descendants of those early Greek Catholic parishes converted by the father of Orthodoxy in America, the Carpatho-Rusyn priest Alexis G. Toth.

JOURNEY TO THE HOMELAND

John Righetti, director of the Carpathian Youth Choir and Dancers of Monessen, Pennsylvania, has written a moving piece on his trip to Užhorod in Soviet Transcarpathia (Subcarpathian Rus') during November 1983. With a grant from the Carpatho-Rusyn Research Center, Righetti studied with choreographers from the Transcarpathian Folk Ensemble and specialists in folk music and instruments from the University of Užhorod. The following are some of his impressions upon visiting the homeland of his ancestors for the first time. — Editor

The sun had risen only a short time before I first laid eyes on the Carpathian Mountains. It was at Beskyd, where the train from Kiev enters Transcarpathia. The radio on the train was playing Carpatho-Rusyn folk music as I looked out over the land of my heritage — cold and misty, just as I had always imagined it would be. I watched the people in the village as we passed through, saw their faces, their farms, their cupolaed churches tucked among their mountains. I was overcome with an emotion so deep that mere words cannot express the feeling. I cried. How was it that an American man, raised in a small western Pennsylvania steel town, felt as though he had come home? What was it about this place, a place that until now had only filled my romantic imagination? I knew these churches, these mountains, these faces. And each of these faces said to me, *Brate, vitajte doma* ("Brother, welcome home.")

I had just entered Transcarpathia, home of my Carpatho-Rusyn ancestors, thanks to a special program arranged by the Carpatho-Rusyn Research Center and the Soviet Union's *Tovarystvo Ukraina* (the Society for Cultural Relations with Ukrainians Abroad). It was just a month before that Jerry Jumba, another Carpatho-Rusyn American choreographer, and I had learned that we had been selected for a pilot program to study Carpatho-Rusyn choreography, music, and costuming, for an extended period in Transcarpathia. It was indeed a surprise, since we were the first Carpatho-Rusyn American choreographers invited to do so since World War II. Each of us was departing independent of the other and would be returning on his own as well. The idea of traveling alone in eastern Europe was frightening and exhilarating as I prepared to go to a land I never thought I would actually see.

Due to the political climate and weather at the time (it was early November), travel to Transcarpathia was labored, to say the least. I flew from Pittsburgh to New York to Montreal to Prague to Moscow to Kiev and went by overnight train from Kiev to Užhorod. In the 1980s, I hadn't expected such an excursion.

Upon arriving in Užhorod, I was given a room at the Hotel Zakarpattja and an itinerary for dance practices and things to see. In the process, I encountered many interesting things

and many interesting people. I came away with many lasting impressions and many more memories.

Walking through the streets of Užhorod, I was amazed by the people's faces. They were the same faces of my neighbors, the kids I went to school with, the people I worked with. They were the faces of the Slavic-American immigrant and his progeny. It was striking to see the similarities. It was my first realization that there was a continuity between these people and us Slavic-Americans. Indeed, a few times, the resemblances were so shocking that I thought I was walking past an old friend in Užhorod! And perhaps I was, in a sense.

I took notice of everything I could, comparing it, as any traveler would, with what I knew. We spent one afternoon visiting Hanna Mychovych, famed Carpathian artist, known for her *dinka* (gourd) carving. Preserving an ancient Rusyn art, she carves tiny gourds on the vine with intricate patterns and scenes; as the gourd grows, so does the pattern.

Hanna lived on a hilly street with small houses built right next to one another and each with small gardens in back just like the neighborhood I grew up in. She and her sister Olga, who had sung with a state ensemble for years, entertained us with stories of the olden days in Transcarpathia, folk songs and their origins, *slivovica*, vodka, *kolači*, and fruits. I told Olga of my great-grandmother's roots in the village of Turja Poljana and she sang me a song from there — one my *prababa* (great-grandmother) and aunts sang often. At that moment, I realized that these people were entertaining me in the same way my family had always done — the exact same way. It was just like Orthodox Christmas at "baba's house" in America. I felt totally at home, just as I did the entire month in Transcarpathia.

I was awakened to the fact that I felt more at home there, in a foreign land, than I did in the homes of some of my friends and acquaintances who grew up in the popular American culture. As I met more and more people in Transcarpathia, I made the correlation that they were people raised with the same moral code and values that I had been raised with. I discovered that I grew up more in their culture than in an "American" one. Nothing drove this home more than my most touching experience in Transcarpathia — one I had always hoped would happen. It was the meeting of kin.

Before I left for Europe, I found an old envelope with a letter to my great-grandfather from his sister-in-law, Maria Romančak, who lived in Turja Poljana. I wrote to Maria, not knowing whether she was still alive, telling her who I was, and when I would be coming to Transcarpathia. When I arrived in Užhorod, I sent a second letter, telling her where I would be staying.

One Sunday afternoon, as Jerry and I worked on choreographies in my room, the phone rang. It was a woman named Marijka, who said she was my cousin. She said that she was in the lobby and that she had come to meet me. I rushed downstairs, hardly believing that the moment had come. I encountered a diminutive blonde woman, a man, and an older woman in a large coat and green *babuška*. Marijka, the blonde, was Maria Romančak's granddaughter, an elementary school teacher in Turja Poljana, where her grandmother, parents, and she and her family still lived. The man was her uncle Stepan (no relation to me) and the older woman was her mother, also Maria. They had come two hours by bus to Užhorod to meet me and take me to Stepan's apartment in the city to meet more family and to talk.



Uzhhorod Cathedral. Photograph courtesy of the Tovarystvo Ukraina.

The apartment was small, but comfortable, with beautiful Rusyn embroidery everywhere. In the dining room was set a spread of traditional Rusyn foods that two young children eyed hungrily. There I met Vera, Marijka's 21-year-old sister, and her fiancé, Viktor. I distributed the gifts I had brought with me and sat down to a meal where, uncomfortably, everyone wanted to see me eat before they would do so. And Stepan's two young children? Of course, they could wait for the grown-ups to finish.

We ate tomatoes in sour cream, pickles, bread, kolbasa, and potatoes and drank vodka while I shared pictures of my family in America. I showed Maria a picture of my *prababa* Anna with her sister Kejda in America. She exclaimed (*ponašomu*, of course): "I have this picture, too." Again, a bond existed across an ocean, one weakened with years, but never really broken. To see in people's faces from a faraway land the same features you see in the faces of your own family is truly indescribable. I will always cherish the time I spent with them.

Since I was in Transcarpathia for cultural reasons, I quite naturally paid close attention to the Carpatho-Rusyns' rela-

tionship with their traditional art forms — dance, music, song, embroidery, woodcarving, etc. The Rusyns have no greater pride than in their native culture. It is fostered in every aspect of life and highly cherished. Embroidery is put on display and viewed like fine art. Artists are revered and theater is extremely well attended. Dance, it appears, is the most respected of all. Almost all factories and trade unions house some performing dance troupe for its workers or members — and all dance troupes are highly skilled. In Transcarpathia, boys, in learning the rigorous mountain dancing, want to be dancers as much as American boys want to be football players. In a region of roughly one million people, over 20 percent of the population performs with some type of folk ensemble of which there are literally thousands!

The people are so proud of their unique Carpathian culture that they make an interesting comment. When studying dancing, I would sometimes ask the origin of the dance. Usually when I asked, "Is this a Ukrainian dance?" (since, after all, the people in today's Transcarpathia are supposed to be Ukrainians), they would answer: "No. This is a *zakarpatskyj* (Carpathian) dance."

The aspect of Carpathian life I personally found most fulfilling was religion. Indeed, in an officially atheistic nation, there were few outward signs of religion, and my first few days in this new place, like any new place, left me a little unsure. But my first Sunday in Uzhhorod, I awoke early to walk the hill to Uzhhorod's Orthodox Cathedral, the mother church of my ancestors. It had snowed the night before and the temperature was bitter. There were few people on the streets as I trudged along. As I ascended the steps of the cathedral, I saw a baba all in black sweeping the upper landing before the doors. When I got closer, I saw that one eye was blind and that she had a stump for a hand. She looked up at me with warmth and kindness and said, *Slava Isusu Christu* ("Glory to Jesus Christ.") I responded *Slava na viky* ("Glory forever"), and knew I was truly home.

Inside, the church was beautifully ornate, but as bitterly cold inside as the weather was outside. It was filled to capacity with people, old and young alike, and an unseen cantor led the *prostopenije* (Carpathian plain chant) of the liturgy. There I stood, praying to God exactly where generations of Rusyns had prayed before me, using the same language and music as my ancestors. These people had preserved their faith and an important part of their musical culture as well. They prayed and sang for hours with such fervor, such belief, that I was in awe. I have never seen any congregation of people in America so devoted to God. And once again, that continuity — that as a Carpatho-Rusyn American, I could stand there and sing the timeless Divine Liturgy with my people, truly my people, an ocean away.

John Righetti
Monessen, Pennsylvania

FOLK CUSTOMS OF CARPATHO-RUSYNS
AUTUMN FESTIVALS:
THE HARVEST FESTIVAL AND ST. ANDREW'S DAY

The Subcarpathian region, a mountainous area, was a rather poor agricultural one. Of cereals, only oats and barley produced satisfactory yields, whereas rye and wheat fared far less well. Moreover, until 1848 when feudal servitude was abolished, most of the land was owned by foreign nobility, especially Hungarian. These nobles felt little obligation to their hard-working subjects. The hardships of those times are reflected in numerous folk songs, such as the following one recorded in the village of Kurov near Bardejov:

*Robyme na panskŷm
 Od svitu do noči,
 A naš pan povidať,
 Že nam n'it pomoči.
 Od tjažkej roboty
 Ručen'kŷ nam mlijut',
 A panove sobi
 Paljunočku pijut'.*

We work on our master's fields
 From sun-up to sundown,
 And our master says
 It can't be helped.
 Because of hard labor
 Our hands are losing strength,
 While the masters
 Help themselves to a good drink.

Harvest time, nevertheless, was one of the most joyful times of the year for the peasants. With it were connected many customs going back to the distant past. Before starting to gather the crops, for instance, the harvesters would roll on the ground hoping that the earth might grant them the strength needed in the work. According to another explanation, it was believed that the sheaves would "roll" into the barns in great numbers.

When the harvest was over, a shock of unreaped wheat, tied with a ribbon or a straw binder, was left at the end of the field. This *boroda* or "beard," as it was called, was originally an offering to the pagan field gods. Later the custom was aimed at "keeping the mice in the field," i.e., preventing them from "visiting" the barns. In another explanation, the *boroda* was to provide a hiding place for quails.

The ears of grain gathered last were used by the peasants for making a tidy sheaf which, decorated with field flowers, was ceremoniously brought to the household. This sheaf (called *dido* or *diduch* — grandfather) remained unthreshed, and during Christmas it was held in an honorable place at the Christmas Eve table. Since it was believed to have magic power, ears from the sheaf were woven into the wedding wreaths, put into the beds of women giving birth to their first child, and in curing diseases. The supposed procreative power of the sheaf led the peasants to place ears



Carpatho-Rusyns with a harvest wreath in a procession on the streets of Prešov. From a lithograph, dated 1841.

from it under hens in hopes of getting more eggs from them, and to put grains from it into the first seed, and so on.

With the harvesting finished, the harvesters would make a ceremonial wreath and, singing cheerful songs of the season, bring it to their master or the manager. After binding the wreath with a special ribbon, the master or his deputy would invite the harvesters for a feast (*obžinkŷ*, *oldomaš*).

After the abolition of feudal servitude, many Carpatho-Rusyns migrated for the harvesting season to the Hungarian lowlands. Hired by wealthy farmers, their reward was often merely free board and a small amount of grain to take back home. In spite of the hard work among strangers and the meager rewards, the harvesters did not fail to celebrate their *obžinkŷ* even here. Their songs on this occasion often reflected both their complaints and longing for their homes and dear ones in the mountains, as in the following example recorded in the village of Mlynárovce near Svidník:

*Vše zme dorobyly madjarsku robotu,
 Čekaj nja, mamočko, domu na subotu.
 Ne tak na subotu, jak na tu nedilju,
 Rychtuj mi, mamočko, košuljenku bilu . . .
 Napyš lem mi, pismo, jak ti davu znaty,
 Bo ja z žalu umru, budeš banuvaty.
 Umru v Madjarščyni z tjažkoji roboty:
 Začnu v ponedilok, tjahnu do suboty.*

Now we have finished the Hungarian job,
 Wait for me, mother, I'll come back home on
 Saturday,
 And if not on Saturday, then on Sunday.
 Prepare for me, mother, my white shirt . . .
 Write me a letter, mother, if you get my
 message,
 Or else I'll die from woe, and you'll be sad.
 I'll die in Hungary of hard labor
 Which I start on Monday, and end on Saturday.

After World War I the *obžinký* customs became largely defunct. However, after World War II they were revived in the newly-founded collective farms both in Soviet Transcarpathia (Subcarpathian Rus') and in Czechoslovakia's Prešov region. At present, when the harvest is over, the harvesters will ceremoniously bring an *obžinký* wreath to the head of the kolkhoz (or cooperative farm in Slovakia), singing humorous songs both traditional and contemporary. The *obžinký* feast then takes place in a local tavern or, in some places, in a local cultural center.

St. Andrew's Day (November 30) has always been one of the most popular festivals in the Subcarpathian region, because it was celebrated as a "name day" by many Rusyns, the name being a commonly-used one. But there was another special reason for its popularity: St. Andrew was regarded as a patron saint of love. Therefore, both the preceding eve and the day itself led to the evolution of a number of customs. On the eve of the day, village girls would walk around all the houses in which there lived an Andrew (regardless of whether he was a small boy or an old man) and, standing under the window, they would wish him good luck and health "*na mnohaja i blahaja l'ita*" ("for many happy years"). After singing their traditional song "Mnohaja lit" ("Many years to you"), they would in some villages demand an "offering" from the honored person, as demonstrated in this song from Vyšná Polianka near Bardejov:

*Andriju, Andriju
 Vynes nam porciju,
 Bo jak nevyneseseš,
 Djivky tja pobyjut'.
 A vŕ, ljude, znajte,
 Naše pravo dajte,
 Pravo nevelyčke,
 Lem korytce vivsa.
 Bo jak nam nedate,
 Ta pobanujete,
 Všytcy horci potrepeme,
 Što v polyci mate.*

Andrew, Andrew,
 Bring us an offering,
 For if you don't
 The girls will beat you.
 And you, people, understand,
 It's our right.
 Not a big right, though:
 We want only a trough of oats.
 If you don't give it to us,

You will be sorry,
 For we will smash all your pots
 On the shelf.

Being thus duly "warned," the Andrew in question would bring the girls the "offering" they asked for: oats, eggs, flour, and other foodstuffs. The girls would then go to the tavern and exchange the oats for brandy, and use the rest of the food for a feast in one of the village houses. (Later on they would be joined by the boys and a musician, and of course the revels would become more joyous.) The girl's party would include also some jocular palm-reading and "magic" rites aimed at finding out which of the girls would marry in the course of the year. These rites had various forms: all the girls went to the stream and each one gathered a number of small stones. These were then counted at the party: an even number meant marriage, an odd number meant further waiting for the bridegroom.

In another custom, the girls would make small flour pellets, lay them next to each other, and let in a rooster or a dog. The girl whose pellet was eaten first was "sure" to marry first as well. Given thus the "sign" of the upcoming marriage, the girl was obviously eager to know who her husband would be. She "found it out" by counting the ninth post from the left in the fence. If the post was upright and covered with bark, the bridegroom would be handsome and rich. If there was no bark on the post, the husband would be poor. If the post was crooked, the husband would be a hunchback. If there were knots in the pole, the husband would be a widower with children. Later the girls invented a new custom: slips of paper with the names of various boys would be added to the filling of *pirohŕ* (pastries filled with jam or cheese). When the girl then received a *pirih* with a name of one of the boys, it was believed that she would marry him.

But perhaps the most "unfailing" manner of finding out the identity of the future husband was this. Before going to bed, the girl would sow flax around a wooden pole stuck in the ground, asking the patron of love for help (recorded in the village of Kurov near Bardejov):

*Andriju, Andriju,
 Na tebe len siju,
 Daj mi vnoči znaty,
 Čto nja bude braty.*

Andrew, Andrew
 It is on your day that I am sowing flax
 Let me know at night
 Who is going to marry me.

She would then use a pair of undershorts to "harrow" the patch of land she had sown with flax. At night she would lay the undershorts under her head. The boy she dreamed about in her sleep was to become her husband. There is no doubt that this "magic" technique of prediction was highly successful, for the "dream boy" would most likely be the same who figured most prominently in her daytime thoughts about the prospective bridegroom.

Mykola Mušynka
 Prešov, Czechoslovakia

The author of this article, Victor Šostak, is a specialist on Carpatho-Rusyn folk instruments. A graduate of the University of Užhorod, he is now a curator at the Užhorod Historical Museum. This article is the first in a series on folk instruments and was translated by Margarita S. Mikhalyova and Jerry Jumba. — Editor

Night was drawing near. We were sitting around the bonfire, from time to time throwing on a few dry branches. Suddenly, in the distance, we heard faint fluttering sounds. Then the fluttering changed to resonant, accented bursts that spread like a wave over the highlands. It rolled over the tops of the fir trees to every hut and down into the meadows. The sound was everywhere, bouncing from the high rocks and continuing outward a great distance.

"That is the trembita," said our old guide smiling, "the shepherds are calling their flocks." We listened to the melody of the trembita with great interest. The sound expanded to its full intensity, was sustained for a time, then rolled into the distance. We still felt among us the subtle vibration of its presence. "The people have an interesting tale about the word *trembita*," said the old guide. Seeing that we impatiently waited for his story, he slowly lit his pipe and began in a low voice . . .

Once upon a time in the Hutsul region there lived a magic craftsman. He was a very old man with flowing grey hair like the highlands covered with snow, a wrinkled face like the furrows in the field, and a great curved back with a peak like the Hoverla mountain, the highest in the Carpathians. He had no wife or children. He made many unusual, finely-crafted musical instruments, such as the *cymbaly* (a stringed instrument struck with mallets), the *piščalka* (whistle), the *flojar* (whistle), *husly* (violin), *maly basy* (stringed bass), and the *berbenycja* (drum).

One autumn, three brothers traveled from the distant highlands to visit the magic craftsman. They needed a special musical pipe made from the birch tree. They called it a *berezivka* and asked the craftsman if he could make such a pipe for them. The old man was surprised that the three brothers asked for only one pipe. They explained that they were three orphans who worked as shepherds. They could not afford to buy three birch pipes. They would take turns playing and hope that this special instrument would frighten the wild animals away from the flocks.

"Alright," answered the craftsman, "I will make a pipe during the springtime, a pipe which no person has ever had."

So the old craftsman went into the forest and selected a certain tree that had been struck by lightning. He cut it into two even pieces and hollowed out the inside. He covered the inside and outside with sheep fat for ninety-nine days. This sealed the wood, protected it from cracking, and kept each piece perfectly straight. He glued the halves with resin from the tree and then wrapped it with rings of birch bark. From the heart of a maple tree he carved a mouthpiece and set it

in just the right position. Finally, one evening the craftsman began to play the new pipe behind his mountain cottage. A beautiful, powerful sound shook the mountains, so that people ran out of their homes and listened in amazement to the enchanting music.

The three brothers returned to the magic craftsman and he gave them the tremendous wooden pipe on which he had burned a special inscription: *Trem bratam* — "To three brothers." The brothers returned to their village playing their magical instrument. Everywhere they went people were astonished to hear such music. News of the magical pipe spread throughout the Carpathians. Because it was the three brothers who played such an instrument, the people began to call the wooden pipe a trembita.

In Transcarpathia (Subcarpathian Rus'), there are several kinds of trembitas, each with its own special function. The small *koljadnyc'ka* trembita, less than three meters in length, is used to signal that Christmas carolers are coming. The *vivčars'ka* trembita, three meters in length, is used by shepherds to signal their location in the mountains, to call the sheep in at dusk, and to signal if the herd is attacked by bears or wolves. Finally, the third type, the *pochorona* or funeral trembita, is longer than three meters and its main function is to play outside the house where the body is laid out for viewing. There are special funeral melodies to help express the grief of the village, an age-old ritual that is vividly portrayed in the motion picture, *Shadows of Forgotten Ancestors*, based on a short novel by Mychajlo Kocjubns'kyj.

The large trembita is also played on happy occasions, such as festivals and weddings. The wedding procession and the home of the bride and groom are surrounded with joyful trembita calls in a major key. They sound out so happily that other shepherds across the mountains answer the joyous calls.

Another happy occasion is in the spring when farewell calls are played to the residents of the mountains. The people in the valley hear these most cheerful trembita calls as the shepherds signal the return to their native villages.

It is dark now. The ancient fir trees stand in the shadow of the moonlit night and touch the sky. One last time we hear the trembita sound. It is a sorrowful melody of departure, a shepherd leaving a loved one.

*U trembiton'ku zahraju, zahraju, zahudu,
Z svojim mylym ridnym krajem rozmovu povedu. . .*

I will play my trembita, and
Thereby speak with my dear native land.

It is very difficult to imagine the Carpathian forests and highlands without the magic song of the trembita.

Victor Šostak
Užhorod, USSR

OUR FRONT COVER

The traditional shepherd's call with the trembita high in the Carpathian Mountains.

RECENT PUBLICATIONS 1981

With this issue we continue our survey of recent publications compiled by Philip Michaels. These are from 1981 and will be listed alphabetically. Many of these works are from Eastern Europe and are difficult to obtain. Most, however, can be found in research libraries of major universities (California at Berkeley, Harvard, Indiana, Toronto, Yale) or in institutions like the Library of Congress, New York Public Library, and Cleveland Public Library. Local libraries can often obtain these works through Interlibrary Loan. Titles which can be purchased will be designated as such. — Editor

Biłak, Stepan M. *Narod za nymy ne pišov* (The People Did Not Follow Them). Užhorod: Karpaty, 1981, 216 p.

This is the first monograph in Soviet Marxist historical literature about Subcarpathian Rus', which sets as its goal the analysis of non-Communist political parties active in the region before 1945. Attention is given to parties representing all nationalities that functioned under Austro-Hungarian (1890s-1918), Czechoslovak (1919-1939), and Hungarian (1939-1944) rule. Interesting, if brief, descriptions are provided for the numerous political parties — Czechoslovak Agrarian (headed by Stepan Kločurak and Avhustyn Štefan), Social Democratic (Julijan Revaj), Christian Democratic (Avhustyn Vološyn), Autonomous Agricultural Union (Ivan Kurtjak and Andrij Brodij), Russian National Autonomist (Stepan Fencik), Ukrainian National Union (Fedir Revaj) — as well as for cultural organizations such as the Prosvita Society (est. 1920) and the Duchnovyč Society (est. 1923).

Particular attention is given to émigrés from Russia and the Ukraine, including Kateryna Breško-Breškovskaja (the "grandmother" of the Russian Revolution), who settled in Subcarpathian Rus' after World War I, as well as to returning immigrants from America (Gregory Žatkovyč, Aleksej Gerovskij), who influenced local politics and the economy (especially the establishment of the Subcarpathian Bank).

In keeping with Soviet Marxist historical interpretation, all these and other organizations are strongly criticized by the author as nothing more than front organizations designed to exploit the Carpatho-Rusyn masses. Despite such one-sided views, this study still contains much useful factual data.

Buxton, David. *The Wooden Churches of Eastern Europe: An Introductory Survey*. Cambridge, London, New York, New Rochelle, Melbourne, and Sydney, 1981, viii and 405 p.

This large-format, high quality, and profusely illustrated book is the first survey of all eastern European wooden architecture from Finland and northern Russia to Romania and Yugoslavia. In the center of this region, in fact in the very center of Europe, are the mountainous lands inhabited by Carpatho-Rusyns. This territory is well represented in Buxton's book.

The easy-to-read text describes building techniques as well as stylistic variations and similarities from region to region. Chapter 3 (pages 87-148) is devoted to the Carpathians, and the most beautiful of the wooden churches in the Rusyn regions of Subcarpathian Rus' (Soviet Ukraine), the Prešov Region of eastern Slovakia, and the Lemkian region

of southeastern Poland are represented in 78 photographs and 24 ground plans and lateral sketches. Besides this chapter, there are several other photographs of Carpatho-Rusyn churches throughout the book as illustrative material for comparing building techniques.

Dacko, Jurij, ed. *Pionery ukrajins'koho profesional'noho teatru v ČSSR* (Pioneers of the Ukrainian Professional Theater in Czechoslovakia). Naukovo-populjarna biblioteka CK KSUT, No. 14. Prešov, 1981, 120 p.

The Ukrainian National Theater based in Prešov was established in 1945 to serve the cultural needs of the Carpatho-Rusyn population in the Prešov Region of Czechoslovakia. Since the 1950's, it has a professional staff funded by the state. This illustrated volume contains biographies of three of the leading actors and/or directors of the Ukrainian National Theater during the past three decades: Josyf Korba (b. 1921), Mykola Symko (1921-1982), and Josyf Fel'baba (b. 1921).

Dicker, Herman. *Piety and Perseverance: Jews from the Carpathian Mountains*. New York: Sepher-Hermon Press, 1981, xx, 226 p.

This is the first book-length general history of Jews in Subcarpathian Rus' to appear in English. Until their forced deportation by the Hungarian government (under German pressure) in the spring of 1944, the Jews had played an enormously important role in the economic life of Subcarpathian Rus'. By the 1940s, they had numbered 100,000 and lived among Carpatho-Rusyns in both the cities and countryside. Some Subcarpathian cities had a particularly marked Jewish character, such as Mukačevo whose population was 43 percent Jewish, and Užhorod 28 percent Jewish in 1930.

Dicker's historical account is divided into five chapters: (1) the arrival of Jews in Subcarpathian Rus' from Galicia in the eighteenth century and their development until World War I; (2) the cultural and educational flourishing of the community during the interwar years of Czechoslovak rule, a period also marked by Rusyn-Jewish cooperation; (3) Hungary's annexation of Subcarpathian Rus' and northern Transylvania and the forced deportation of Jews from those areas to the Auschwitz death camp in 1944; (4) the plight of displaced persons; and (5) the careers of outstanding Jews from the area who settled in the United States, including the noted writer Elie Wiesel.

The book is written in an engaging style in which the author has successfully combined historical narrative with descriptions of the lives of leading personalities. Among these are rabbis from the Teitelbaum family in the nineteenth century, the interwar politician Dr. Chaim Kugel, and the community leader for Orthodox Jews from Subcarpathia in New York City (Brooklyn), Rabbi Yoel Teitelbaum. Throughout this study, much attention is given to the struggle between Orthodox Hasidic Jews (traditionally the majority in Subcarpathian Rus') and the more modern Zionists, as well as to the community in Sighet (Maramaroš county), which after World War I came under Romanian control.

Ducháček, Ivo. "Jak Rudá Armáda mapovala střední Evropu: Těšínsko a Podkarpatsko" (How the Red Army Re-

drew the Map of Central Europe: Těšín and Subcarpathia), *Svědectví*, XVI (63) (Paris, New York, and Vienna, 1981), pp. 541-581.

Despite the general title, this extensive article deals almost entirely with the problem of Subcarpathian Rus', both within the interwar first Czechoslovak Republic and in particular during the months of late 1944 and early 1945, when the area was held by the Red Army. The author provides a series of previously unpublished dispatches sent by the official Czechoslovak delegation that spent a few months (October 1944 to January 1945) in Subcarpathian Rus', a territory which, according to agreements between the Allies (including the Soviet Union) and the Czechoslovak government-in-exile, was to become once again part of Czechoslovakia after World War II. Much has already been written about the Soviet incorporation of Subcarpathian Rus' in 1944-1945 (works of F. Němec and V. Moudry, V. Markus, I. Evseev), and the present article provides a few more documentary details about Czechoslovak foreign policy at the time.

Also very interesting is the introductory portion of the study in which Ducháček discusses Czechoslovak rule and attitudes toward Subcarpathian Rus' between 1919 and 1939. The incisive commentary about the strategic value of the region and the evolution of "Czech mini-imperialism" make Ducháček's study one of the best and most provocative to appear on this subject in the last decade.

Duchnovič, Aleksandr Vasil'evič. *Istinnaja istorija karpato-rossov* (The True History of the Carpatho-Rus'). Montreal: Julijan D. M. Kol'esarov, 1981, 101 p.

This is a reprint of the Russian-language edition of a general history of Carpatho-Rusyns prepared in 1853 by the national leader Aleksander Duchnovyč and first published in 1914. The present volume also includes the introduction to the 1914 edition by the Russian specialist in Carpatho-Rusyn studies, Fedor F. Aristov, as well as a parallel translation of the whole work into Vojvodinian Rusyn by Julijan Kol'esarov.

Duklja, Vol. XXIX, Nos.1-6 (Prešov, 1981), 80 pp. each issue.

Besides new literary works by Ukrainian-language authors from the Prešov Region, translations, and literary criticism, there are only a few articles of interest in this volume for Carpatho-Rusyn scholarship. These include a study based on numerous statistics about economic development in eastern Slovakia (only the northern part of which comprises the Carpatho-Rusyn inhabited Prešov Region) from World War II to the present by Vasyl Kapišovs'kyj (No. 2), as well as several shorter articles about local cultural activists: the Transcarpathian linguist Josyf Dzendzelivs'kyj (No. 1); the Prešov Region writers Jurko Borolyč (No. 1); Ivan Hryc'-Duda (No. 2); Marijka Pidhirjanka (No. 2); and Fedir Ivančov (No. 5); the recently-deceased Czechoslovak specialist on Rusyn dialects Andrij Kuryms'kyj (No. 2); the actor and director Josyf Fel'baba (No. 2); and the painter Stepan Hapak (No. 5).

Duličenko, Aleksandr D. *Slavjanskije literaturnye mikroja-zyki: voprosy formirovanija i razvitiija* (Slavic Literary Mini-

Languages: Questions of Their Formation and Development). Tallin: Tartuskij gosudarstvennyj universitet, 1981, 324 p.

This well-researched monograph written in Russian deals with a subject that is often talked about by professional Slavists (as well as partisans of various national viewpoints) but is one that has rarely been analyzed in a serious and objective manner. Duličenko, a Soviet specialist in Slavic languages, has chosen twelve, what he has called, micro- or mini-languages and has presented a comparative study as to how some developed into literary languages representing distinct ethnic groups or nationalities, while others eventually merged into the literary standard of which it forms a dialectal branch. Among the twelve mini-languages analyzed, several are of South Slavic origin, others like Kashubian and Lachian are West Slavic. Of particular interest is the treatment of Eastern Slovak (Šariš and Spiš); Vojvodinian or Bačka Rusyn; and even Carpatho-Rusyn in America which is singled out as one of the twelve studied. In fact, the origin for this comparative study was Duličenko's discovery (while still a university graduate student in Soviet Turkmenistan) of contemporary publications in Vojvodinian Rusyn.

The book is divided into four chapters which discuss: the historical context of each mini-language area; dialect bases; problems of standardization; and extralinguistic factors influencing language development. Reflecting Duličenko's primary interest and expertise, much of the book's discussion focuses on Vojvodinian Rusyn. Textual examples of each language, a comprehensive bibliography, and résumé in French are also provided.

Dyrud, Keith. "East Slavs: Rusins, Ukrainians, Russians, and Belorussians," in *They Chose Minnesota: A Survey of the State's Ethnic Groups*, ed. June Drenning Holmquist. St. Paul, Minn.: Minnesota Historical Society, 1981, pp. 405-422.

This brief article provides a good introduction to the history of Carpatho-Rusyns in Minnesota and their relation to other East Slavic immigrant groups in that state. Particular emphasis is placed on the community in Minneapolis, which in 1891, under the leadership of the Reverend Alexis G. Toth (from the Prešov Region), became the first Greek Catholic Rusyn parish to return to the Orthodox Church.

Dzendzelivs'kyj, J. O. "Novoznajdenyj chudožnij tvir Arsenija Kocaka 'Pochvala o premudrosty trojakoju vo vici samojavlenoj' " (A Recently Discovered Literary Work by Arsenij Kocak 'Panegyric Unto the Three Self-Evident Wisdoms of the Age'), in O. V. Myšanyč, ed. *Literaturna spadščyna Kyjivs'koji Rusi i ukrajins'ka literatura XVI-XVIII st.* Kiev: Naukova dumka, 1981, pp. 250-263.

The Reverend Arsenij Kocak (1737-1800) is best known as the author of an unpublished Church Slavonic grammar and as a teacher at the Krásny Brod monastery school during the second half of the eighteenth century. This heretofore unpublished poetic work (reproduced in full) reveals Kocak's talents as a belletrist and provides an important addition to Carpatho-Rusyn literary history before the nineteenth-century national renaissance.

FROM OUR CENTER

On January 19, 1985, the Carpatho-Rusyn Research Center reached an important milestone — after only seven years of operation we sold our 10,000th publication. This seems particularly remarkable considering our hesitant beginnings back in early 1978. Even at that time, certain skeptics in our community argued that, as in the past, Carpatho-Rusyns in America did not have enough interest in their cultural heritage to sustain the work of a scholarly publishing center. We are therefore pleased that 10,000 publications later, the community has proved the skeptics wrong.

In fact, we have experienced a consistently steady increase each year in the number of orders received. This reflects the serious and legitimate interest on the part of Rusyn Americans and their descendants in the cultural heritage of their forbears. Also, the quality of the material offered remains consistently high; besides what our center publishes itself, we also distribute materials put out by the leading scholarly institutions in North America — Harvard University Press, University of Toronto Press, the Immigration History Research Center in Minnesota, and the Multicultural History Society of Ontario.

To be sure, the majority of our publications reach Americans of Carpatho-Rusyn descent. However, we have a growing number of customers and subscribers to our *Carpatho-Rusyn American* quarterly from the leading libraries and cultural institutions in North America and Europe. From New York to Washington, D.C., Chicago, San Francisco, and from Paris to Rome, Berlin, Prague, Prešov, Užhorod, Kiev, and Moscow there are publications from the Carpatho-Rusyn Research Center. This is exceedingly important, because it makes it possible for writers, cultural leaders, and government officials concerned with America's multi-ethnic population to be aware of the Carpatho-Rusyn component as well. As a result, it is not surprising to find persons of non-Rusyn background who know more about Carpatho-Rusyn developments than do Rusyn Americans themselves.

The success of the past seven years encourage us to look forward to an even more productive future. Just this past year — 1984 — we fulfilled 1,076 orders which represented 1,472 items sold. Besides that, the *Carpatho-Rusyn American* had 750 subscribers. We appreciate serving the cultural needs of the community and look forward to expanding our activities in the years to come.

Best-selling titles 1978-1984

Title	No. of Years	Total Sold
<i>Wooden Churches in the Carpathians</i>	3	1,262
<i>Bisudjme po-rus'kŷ</i>	7	1,004
<i>Our People</i>	1 (month)	928
<i>Hovorim po-rus'kŷ</i>	6	809
<i>Shaping of a National Identity</i>	7	739
<i>Rusyn-Ukrainians of Czechoslovakia</i>	2	699
<i>Plain Chant Records</i>	3	461

RUSYN FORUM

Pittsburgh, Pa. On June 25, 1984, two dance groups, *Vesely Krajany* and *Tancujte S'Nami*, performed at the 60th annual American Carpatho-Russian Day at Kennywood Park. Members of 20 parishes were on hand to view the festivities. Later that summer, *Tancujte S'Nami*, the dance group from Wood, Pennsylvania under the direction of Patti Beskid, was seen on WTAE-TV as part of its "Heritage Day" series featuring various nationalities.

Užhorod, USSR. On August 4-5, 1984, Dr. Paul R. Magocsi, professor of history at the University of Toronto and president of the Carpatho-Rusyn Research Center, delivered two lectures at the University of Užhorod. Both lectures dealt with the life of Carpatho-Rusyns in America and were based on material from Dr. Magocsi's newest book, *Our People*. The Soviet specialists in Carpatho-Rusyn studies who were in attendance were particularly interested in hearing about how people from their region live in the New World.

Wilkes-Barre Twp., Pa. During the fall of 1984, Greek Catholic Union Lodge No. 443 participated in the 9th annual Luzerne County Folk Festival. Their display featured a typical village in Subcarpathian Rus' before the twentieth century handcrafted by John Kish of Ashley, Pennsylvania.

Springfield, Va. On October 6-7, 1984, the Ukrainian Philatelic and Numismatic Society hosted a show marking the 45th anniversary of the first stamp commemorating the independence of Carpatho-Ukraine (Subcarpathian Rus') in 1939. The program included an exhibit for collectors and a banquet talk by Dr. Vincent Shandor, a representative of the Carpatho-Ukrainian government in Prague in 1939, who spoke about events in the Rusyn homeland during the two decades leading up to the declaration of independence on March 15, 1939. A cachet envelope, special card and sheet, and special U.S. Post Office Cancel commemorating the first stamp issue (depicting the wooden church at Jasynja) were available for purchase.

For information about these commemorative items, contact: Don Wynnyczok, 403 Seward Square, S.E., Washington, D.C. 20003.

Toronto, Ontario. On November 22, 1984, the Multicultural History Society of Ontario announced the publication of *Our People: Carpatho-Rusyns and Their Descendants in North America* by Dr. Paul R. Magocsi. This is the first book to deal with the history of immigrants from Rusyn-inhabited lands in the Carpathians and their present-day descendants of whatever religious, national, or political persuasion. The book, written in a popular style, has been greeted so favorably by Rusyn Americans that within three months of its appearance, the publisher has had to prepare for a second revised printing that will appear in the early summer.

Our People, with its 86 photographs, 4 maps, and several charts, is available for \$20.00 from the Carpatho-Rusyn Research Center, 355 Delano Place, Fairview, NJ 07022.

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THE CARPATHO-RUSYN AMERICAN

ISSN 0749-9213

A Newsletter on Carpatho-Rusyn Ethnic Heritage

Published four times a year by the
Carpatho-Rusyn Research Center, Inc.
Fairview, New Jersey

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CARPATHO-RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage



FROM THE EDITOR

In the last issue, we discussed what has been done to preserve our Carpatho-Rusyn heritage, what we, as cultural activists in our communities, have done to increase knowledge of our own heritage and retain our ethnic identity in this country. We have come a long way — dance groups, publications, exhibits, and television appearances have all served to increase our visibility among ourselves and among the general public. However, with this increased visibility comes increased responsibility.

The issue of visibility before the general public brings to mind an incident which took place this past year. I was attending a large folk festival in western Pennsylvania and thoroughly enjoying a performance by a Carpatho-Rusyn folk group attired in authentic Carpathian dress. I approached a member of the group and, curious as to what her answer might be, I asked: "Who are the Carpatho-Rusyns?" I was astonished by her answer. "Well, it's kind of hard to explain. We aren't Slovak and we aren't Ukrainian." Further probing proved to be futile. Here was a member of a fine Rusyn dance group dressed in authentic costume and she was unable to tell me in a few sentences who she was ethnically.

Curiosity piqued, I set out to determine whether this was a rare occurrence or whether it was more widespread. Numerous inquiries later, I was disappointed to discover that there was indeed a problem. The teens in the dance group, the ladies serving food, the people at the exhibit (with the exception of a few individuals) had difficulty articulating any meaningful information about the nature of our ethnic identity.

I should not have been surprised. I had encountered this problem before — at church picnics and other folk festivals. But my disappointment was more acute in this case, due to the high degree of talent and the professional performance of the group participating in this equally well-run folk festival.

When we represent our national heritage at folk festivals, church picnics, and other events, we are obligated to have the minimal knowledge necessary to answer the most basic of questions — *Who are the Carpatho-Rusyns?* Any Rusyn in authentic costume, serving Rusyn food, participating at an exhibit, or representing Rusyns in any other way must take the time to brief him/herself in order to answer such inquiries.

Although it would be helpful to be able to go into more depth for the more knowledgeable festival-goer, a few short sentences may be sufficient. Something such as, *Carpatho-Rusyns are an East Slavic people numbering nearly 1,700,000 in Europe and America. Our people live near the Carpathian Mountains, which today are within the borders of the Soviet Union, Czechoslovakia, and Poland. Rusyns also live in some regions of Yugoslavia and Romania.* Frequently, the individual will ask — "What is your religion?"; "Aren't you just like the Russians?"; or similar questions. With some anticipation of possible questions as well as some preparation, we can address these inquiries in an intelligent manner. And then there are always books and other publications we can depend on, such as the recent volume by Dr. Paul R. Magocsi, *Our People*, which provides easy-to-understand information accompanied by numerous maps and photographs.

The issue seems so obvious, yet many Rusyn-Americans have not been able to provide even basic information to festival-goers and other interested people. Festival-goers should not be expected to understand the difficulties encountered by our people in the past in learning about our heritage. "It is difficult to explain" is not a satisfactory answer to the question, *Who are the Carpatho-Rusyns?* We owe it to ourselves as proud Carpatho-Rusyns to present ourselves and our rich and beautiful culture in the best possible way — as knowledgeable, articulate people.

AN APPEAL TO OUR READERS

In the winter 1983 issue, we turned to you our readers and asked for your help regarding the column, "Rusyn Forum." The column is a chronicle of Carpatho-Rusyn activity in many spheres — in society, the community, the church, and in academia, both in Europe and America. A second and equally important purpose is to keep our readership informed of such activities so that they may become more aware of Rusyn activity in the community and also so that they may have the opportunity to participate in events which are of interest to them.

For this column to achieve its dual purpose successfully, we asked our readers to help by sending information about Rusyn events in their parish and in their community. To date, we have received little in this regard.

Our small, geographically dispersed staff cannot by itself acquire information about such activities. It is also difficult for the author of the column, the assistant editor, to keep informed of the many activities taking place in communities across the country.

We suggest that each dance group, parish, or other active Rusyn group ask their publicity director to send information about the group's activities or even a copy of any article written about the event. If your group does not have a publicity chairperson, perhaps some of our readers would be willing to take it upon themselves to perform this vital service. To do this would provide valuable publicity for your group or function as well as keep our readership informed.

Once again, we ask you to send information about recent, as well as future events, taking place in the Rusyn community. Please tell us what type of event it is, when it occurred or will occur, the location, and the name and telephone number of the person who may be contacted for further information. To publicize a future event, we need the information well in advance of the issue date in which it is to be included. We look forward to your contributions and thank you for your help in this important matter. Send information to: John Righetti, 197 Shiloh Avenue, #404, Pittsburgh, PA 15202.

OUR FRONT COVER

"Mother With Child," graphic print from the cycle *Black and White* (1959), by the distinguished contemporary Carpatho-Rusyn artist from the Prešov Region, Orest Dubay.

ALEXANDER DZUBAY (1857-1933)

In this second of four biographies about leading churchmen in Rusyn-American history, we turn to the Reverend Alexander Dzubay, who was to follow in the footsteps of the Reverend Alexis G. Toth, described in the last issue of the *Carpatho-Rusyn American* (Vol. VIII, No. 1).

Like the Reverend Toth, Alexander Dzubay was born into a Greek Catholic priestly family in 1857 in Kal'nyk, a Carpatho-Rusyn village in Bereg county, part of the former Hungarian Kingdom and now the Transcarpathian oblast (Subcarpathian Rus') of the Ukrainian S.S.R. The young Alexander was educated in various secondary schools (Užhorod, Budapest, Sárospatak, and Spišská Nová Ves) before attending the Greek Catholic Seminary in Užhorod, which he completed in 1880. A year later, he married and then was ordained to the priesthood. Within less than a year, however, his wife died. The widowed priest then served in several parishes throughout Subcarpathian Rus' until 1889, when he was sent to America to minister to the Carpatho-Rusyn immigrants in the New World.

Although the Reverend Dzubay was the fourth Greek Catholic priest to arrive in the United States, he was the first to come from the Hungarian Kingdom. Because of this, he later was to consider himself the senior spokesman in America for the Carpatho-Rusyn clergy from south of the mountains. Indeed, Dzubay was a natural-born leader and an effective missionary. First based in Wilkes-Barre, Pennsylvania, he helped to organize before World War I numerous other Greek Catholic parishes in the northeast, including Hazleton, Scranton, Johnstown, and Pittsburgh in Pennsylvania; Passaic and Trenton, New Jersey; Brooklyn, New York; and Minneapolis, Minnesota. He also hosted at his Wilkes-Barre parish the first "congress" of American Greek Catholic priests, held in 1890 to protest the recent Vatican decree concerning restrictions placed on Greek Catholic clergy in America, as well as another meeting of lay and religious leaders in 1892, which resulted in the establishment of the Greek Catholic Union (Sojedinienie).

Like most other Greek Catholic priests at the time, Dzubay hoped for the appointment of a bishop for Greek Catholics in America. That hope was finally fulfilled in 1907, with the appointment of Bishop Soter Ortynsky (1866-1916). However, the new bishop's authority was limited, and many Carpatho-Rusyns were displeased because he was from Galicia and of a Ukrainian national orientation. In order to mitigate such discontent among Carpatho-Rusyns, in 1913 Ortynsky designated Dzubay to be his diocesan vicar-general. The following year Dzubay's influence among the laity rose even further, when he was elected spiritual director of the influential and by then powerful fraternal society, the Greek Catholic Union.

Therefore, when Bishop Ortynsky unexpectedly died in March 1916, it seemed most natural to the supporters of Dzubay — as well as to Dzubay himself — that he would become the new Greek Catholic bishop. The Vatican decided, however, not to make any episcopal appointment, but rather to designate two administrators — one for Carpatho-Rusyns from Hungary and one for Ukrainians from Galicia — and in both cases Dzubay was entirely passed over. Frustrated with this turn of events, the ambitious Dzubay petitioned and was accepted into the Russian Orthodox



Church. Things now moved quickly, and during the summer of 1916 Dzubay was tonsured a monk (July 30), made archimandrite of St. Tikhon's Orthodox Seminary (July 31), and consecrated as Bishop Stephen (August 20) of the recently-created Orthodox "Carpatho-Russian Sub-Diocese of Pittsburgh." As Bishop Stephen, Dzubay renewed his missionary activity, this time effecting the "return" of several Greek Catholic parishes into the fold of Orthodoxy.

Despite Dzubay's successes in the service of Orthodoxy, he was unable to secure a fully independent Carpatho-Rusyn diocese within the Russian Orthodox Church. Therefore, he tried another approach. Taking advantage of jurisdictional difficulties following the Bolshevik Revolution of 1917 and the rise of Soviet power in the Russian homeland, Dzubay proclaimed himself in October 1922, the "acting head" of the whole Russian Orthodox Church in America.

This time Dzubay's ambition seemed to have gone too far. Frustrated once again in his attempt to achieve the highest ecclesiastical posts, Dzubay renounced his Orthodox bishopric in 1924 and returned to the Greek Catholic Church. His stormy career was effectively over, so he spent his remaining years in seclusion at the Roman Catholic Monastery at Graymoor in Garrison, New York. Despite his own unfulfilled bid for power, the Reverend Alexander Dzubay did help to establish numerous parishes which continue to function today as part either of the Byzantine Ruthenian Catholic Church or the Orthodox Church in America.

Philip Michaels

FOLK CUSTOMS OF CARPATHO-RUSYNS BIRTH AND BAPTISM

Until recently, the number of children in Rusyn families was fairly high. The average was four or five per family, but even ten to fifteen children were not considered extraordinary. At the same time, a high mortality rate due to infantile diseases decreased their numbers. The only exception to this pattern could be found among the Rusyns in the Bačka region of northeastern Yugoslavia. As early as the nineteenth century, they established the so-called "one-child system," in order to prevent progressive division of inheritance.

Childlessness was regarded among Rusyns as God's punishment. Society treated childless women with disdain: they could not sit on a church bench; when at a wedding, they were forbidden to put the marriage cap on the bride's head; they were not allowed to join their family at the table, and so on. However, a pregnancy occurring too soon after the wedding was not desirable either. In order to put it off, women used several "magic" tricks: a bride returning from the wedding ceremony sat down on as many of her fingers for as many years as she did not want to have children. Alternatively, she could make the appropriate number of bundles on her *parta*, a ribbon-like decoration on the bride's head.

Pregnant women were generally held in high esteem. They were exempt from hard work, fed better than normally, and their wishes were satisfied generously. On the other hand, pregnant women had to respect a number of "magic" restrictions. They did not bake bread so that the child would not have a consuming "fire" in its body. They did not dry hemp and thus avoided tuberculosis (in Rusyn: *suchoty*, literally a "drying-up disease"). They did not eat hare meat so that the child would not suffer from harelip. They did not bathe in a stream so that the child would not drown. Other similarly motivated restrictions included leaping across fire or across a rope or shaft-bar, sitting on a grave or a log, looking into the sun, or watching something ugly. Pregnant women were also forbidden to stroke dogs, to touch an oven, to eat rotting food, to drink water after sundown, to steal, to become angry, to curse, and so on. In some villages, women in advanced pregnancy were forbidden to go into the fields for fear of hail destroying the crops. On the other hand, it was believed that if a pregnant woman walked around a burning house three times, the fire would cease to spread, or if she walked around a fruit tree, the yield would be higher.

The pregnant woman was expected to protect herself from so-called "unclean spirits." For that purpose, she would wear or hold close to herself a piece of garlic, a knife, or another object made of iron. In order to make sure that the child would be attractive, the pregnant woman often looked at holy pictures. Even today some young pregnant women continue the practice, carrying instead, a photograph of a popular actor.

The childbirth itself was connected with a number of other customs. Normally, it took place at home with the assistance of a *babka* or *povitucha*, a midwife. When the childbirth was difficult, all the locks in the household were unlocked and all knots were loosened. If this was not "effective" enough, the woman was massaged, bathed in an extract of camomile, given wine or walked around the house, or even shaken in a trough.

Immediately after the birth, the midwife sprinkled the child with consecrated water and laid it on a sheep's skin so that it would be healthy. Special precaution was taken not to lay the child with its feet pointing toward the door, for it was feared that this could lead to an early death. A list of appearance traits in the newborn interpreted in a superstitious manner could go on for pages: for instance, curly hair was believed to signify future wealth; clenched fists indicated tight-fistedness, and eyebrows grown together marked a future sage. A child born with a caul or "cap" on the head was expected to have good luck; whereas hair grown in the shape of two little wreaths was believed to foreshadow widowhood, and so on. Sometimes a newborn son was taken to the stable to be "introduced" to the cattle.

Great importance was attached to the child's first bath. The parents would throw a coin, a grain, or a piece of garlic into the bath. Next to the tub they would lay a book, a pen, an axe, a scythe, a hammer, or a plowshare. If the baby was a girl, the parents would put a spindle, a needle, and a piece of thread into the water. This was believed to arouse a love of work and learning in the child from the very first moment. In order to make the child hardened against the cold, a pair of goose legs were dipped into the water before the bathing. The money taken out of the first bath was used as a reward for the midwife. The water from the first bath was spilled into the manure heap or into a place not frequented by people. This was also the place where the parents would bury the placenta.

When the bathing was over, the midwife usually made little "corrections" of the imperfections in the child's appearance. She would shape the head, straighten the legs, make a dimple on the chin and on the cheeks. Then she would dress the child in a new shirt, or wrap it in a diaper and put it on the floor or under the table from where the father would pick it up and lay it on the table. This act was a symbolic manifestation of his fatherhood.

The mother's bed was usually located in a corner of the room and curtained off with a piece of canvas. Here the mother was confined for six weeks after the birth, or at least until the baptism of the child. Prior to the baptism, a number of restrictions were in effect. Nothing could be taken out of the room, the mother could not turn her back on the child, nor could she leave it alone in the room because, it was feared, the "unclean spirits" would take the child and leave another in its place. Subcarpathian folklore includes a number of tales about "changelings" (*odminy*). In these tales, a good child was exchanged by a witch (*bohynka*, *bosorka* or *povitruľja*) for a bad one. In order to prevent such an exchange, the child's identity was marked by a piece of red thread bound on its wrist.

If the mother died in or after childbirth, the relatives usually wished that the child also die. They put the child to its dead mother's breast or lay it next to her. If the child remained alive, it was believed that the ghost of the mother came in through the window at night to rock, bathe, and feed the child, so they left the window open, put water into the tub, and so on.

Immediately after childbirth and in the following weeks, the mother was visited by neighbors and close relatives who brought into "her corner" the best food available, such as chicken soup, meat, and cakes. In order to "fortify" herself if necessary, the mother kept in her corner a bottle of wine or even homemade brandy. Unlike the mother, the newborn child could be seen only by close relatives. They were ex-

pected to spit upon the child symbolically and say something critical about it, for instance, "How ugly the child is!" Any praise of the child was feared to bring misfortune.

The birth of a child was naturally a reason for festivities. A little feast arranged by the father followed the first bathing. But the big feast took place only after the baptism (*chrestyný, krstyný*) where the most esteemed guests were the godfather and the godmother. Sponsorship was a highly respected institution and it turned the godparents into nearest kin. To underline their respect for the godparents, the parents even ceased to address them with the informal *tý* (thou) and turned to the more ceremonious *vý* (you). To reject the privilege of becoming godparents was regarded as extremely improper. The godparents of the first-born child were then usually godparents of subsequent children. The godparents were changed only if "their" child died. If several children died in succession, the mother went to give birth in a household of strangers, and the sponsorship was offered to the humblest of people: to a tramp, a gypsy, or simply to the first person the parents met when bringing the child to the baptism.

The child was usually baptized two or three weeks after its birth, or sooner if it was sick. The godparents would bring a child's shirt (*križmo*), a cap, and a piece of linen to the baptism. Into the swaddling clothes of the child they would put a piece of garlic and bread. The child was brought to the baptism by either the midwife or the godmother. Sometimes the child was taken out of the house not through the door, but through the window, in order to "outwit" the "unclean spirits." The first child was usually named for the father or mother. The girl's name was usually determined by the father. The most frequent male names were: Jurij, Mychajlo, Petro, Ivan, and Mykola. The most frequent female names were: Marija, Hanna, Kateryna, and Paraska. If the newborn child was illegitimate, its name would be determined by the priest. Often the name was unusual in the given locality, and thus marked the child for the rest of its life.

When the child was at the baptism, its cradle was filled with bread so that the "vacancy" would not be filled by the "unclean spirits." The baptism itself was connected with another series of superstitions. The crying of the child during the baptism signified a long and cheerful life; a candle that died out in the hand of the godmother, or a pit dug in the cemetery adjoining the church, was believed to foreshadow the early death of the child.

When the parents returned from the baptism with the child, they would lay the child near the oven or on the table, and the midwife would recite a customary wish, such as the following one recorded in the village of Kurov near Bardejov in the Prešov Region of northeastern Slovakia. (The translation of this verse and all subsequent verses is literal, omitting the original rhythm and rhyme.)

*Vzajaly zme vam pohanča,
Priňesly zme chrestyjanča,
Žebý ono roslo komu tomu,
Sameperše Bohu Ocu Nebeskomu,
A tak nanjovi, mami, didovi, babi
Na radist', na potichu,
A chresným rodičom na dobrou odsluhu.
Žebý ono do cerkvi chodylo,
Ale i korčmi nezabývalo.*

We took away from you a pagan,
We have brought you a Christian,

So that it would grow up for many,
Especially for God, our Heavenly Father,
And also for the father, mother, grandfather and
grandmother
For their joy and pleasure,
And also to reward its godparents.
So that it would go to church,
But that it would not shun the tavern either (so
that it would be sociable).

If the baby was a girl, the wish would continue as follows:

*Žebý z nej byla v polju robotnyca,
V tanci tanečnica,
Do učynja šikovna,
I do ljubynja sposobna.*

So that she would be a good worker in the field,
A good dancer,
Able to learn,
And able to love.

The baptized girl would then be passed from one set of hands to another so that, when grown up, she would go from the hands of one young man to those of another at a dance.

If the baby was a boy, the wish would end like this:

*Bý mu zdravja ne chýbovalo,
Ale i pinjazi nebrakovalo,
Žebý znal oraty—sijaty,
Ale i pírko v rukach trymaty.*

So that he would not be poor in health,
Or lack money,
So that he would be able to plow and sow,
But also to hold a pen.

The baptismal feast usually took place on Sunday afternoon. The meals served were usually quite simple such as mutton, cheese, or *mačanka* (a mushroom sauce with meat), boiled meat, and cakes. The drinks usually included wine and brandy. The cups had to be emptied to the last drop so that the child would not be tearful. At present, the fare at the baptismal feast is usually made in a restaurant. Instead of traditional baptismal cakes, the guests eat desserts and store-bought cakes. The guests at the feast usually include the godparents, close relatives, and neighbors. Each of the women present bring a baptismal gift, usually flour, sugar, coffee, rice, a chicken, or cakes. Sometimes the parents invited a musician to the feast. The most opulent feasts were held for the first-born son.

An important part of the baptismal feasts were songs for the occasion. Cheerful feasts with merry songs were believed to foreshadow a happy and contented life for the child, whereas baptismal feasts without much singing would predict a sad fate for the child. According to one of the songs recorded in the village of Kurov:

*Ani toto kresna
Vesele nebude,
Ked' mu chresna maty
Spivaty nebude.*

The baptized child
Won't be cheerful
If its godmother
Does not sing for it.

The main topic of the baptismal feast songs was praise for the mother, as in this song recorded in the town of Medzila-borce, also in the Prešov Region:

*A naša kumička
Jak jasna zornýčka
U polozi ležyt',
Dribných rybok bažyt'.
Chocbý sja mi pryšlo
Po pas namočity,
Ja kumočci mušu
Rybok nalovyty.*

And so our dear woman
Like a clear morning star
Lies after the birth,
And wants to eat little fish.
Even if I were
To get wet up to my waist,
I much catch for her
Some fish.

Sometimes the songs make gentle fun of the godparents, as in this song recorded in the village of Kružlov, near Bardejov, in the Prešov Region:

*Kresnýj otec zaspal,
Krsna zadrimala,
Škoda tej paradý
Že sja tak prybrala.*

The godfather fell asleep,
The godmother is dozing too,
So why did she bother to put on
That luxurious dress.

The baptismal feast usually lasted until night. If the guests were still singing on their way home, it was a sign to the village that the feast was a success.

According to church rules, the *vývid* (the mother's leaving her after-birth confinement) took place six weeks after the birth. However, many women tried to shorten this period and return to ordinary life and work as soon as possible. When the mother had given birth for the first time, she was accompanied to the ceremony of the *vývid* by the midwife or mother-in-law. If the child was not the first-born, the mother would go to the ceremony by herself with the child. The usual recommendation to the mother going to the *vývid* ceremony was to put on her petticoat upside down. In that case the "unclean spirits" would have no access to her. At present, the *vývid* ceremony is usually connected with the baptism.

The birth of a child was also connected with other folk beliefs. It was believed that the next child would be of the same sex as the first person the mother met when going to the *vývid*. If the mother did not wish to have any more children, she would dig an axe without a handle into the earth, or she would throw a closed lock without a key into a well.

At present, the pattern of childbirth in Subcarpathian Rus' (Transcarpathia), the Prešov Region, as well as in the Bačka in Yugoslavia, is considerably different than in the past. Childbirth usually takes place in maternity hospitals with the assistance of doctors. However, some of the old customs and superstitions are still alive. In the countryside, even today, most parents have their child baptized in church, even if those parents are otherwise not church-goers. In such

cases, the baptism is usually arranged by grandparents or other relatives. More widespread nowadays are the state-promoted ceremonies "welcoming the children to life," organized by local authorities. These ceremonies represent an interesting symbiosis of old folk customs with present-day tendencies. Even at this "non-church baptism" godparents are chosen and traditional songs are sung at the subsequent feasts.

Mykola Mušynka
Prešov, Czechoslovakia

RECENT PUBLICATIONS 1981 (continued)

Dzendzelivs'kyj, J. O. "Stan doslidžennja henezy ukrajins'kich dialektiv" (The Status of Research on the Genesis of Ukrainian Dialects), *Movoznavstvo*, XV, 1 (Kiev, 1981), pp. 45-51.

This brief article in Ukrainian by the leading specialist on Carpatho-Rusyn speech presents a revised classification scheme for dialects in Soviet Transcarpathia. Based primarily on lexical data, the author speaks of four Carpatho-Rusyn dialectal sub-groups in Transcarpathia: (1) Už dialects—between the Už and Latorycja valleys; (2) Boržava dialects between the Latorycja and Rika valleys; (3) Maramaroš dialects—between the Rika and Sopurka valleys; and (4) Verchovyna dialects—northernmost mountainous regions of western and central Transcarpathia. Of these four sub-groups, the author argues that the Maramaroš dialects are the oldest.

Fedaka, Pavel M.; Tivodar, Michail P.; and Mazjuta, Michail A. *Zakarpatskij Muzej Narodnoj Architektury i Byta: putevoditel'* (The Transcarpathian Museum of Folk Architecture and Ethnography: A Guidebook). Užhorod: Karpaty, 1981, 96 p.

The outdoor museum of folk architecture adjacent to the castle in Užhorod is a rich and easily accessible source of knowledge about life in traditional Carpatho-Rusyn villages. This guidebook in Russian (with 32 color illustrations and résumés Hungarian and Slovak) provides a good description of the various traditional houses transported from each region in the Transcarpathian oblast. Also included in this model village is a water mill, a tavern (*korčma*), and—the most impressive structure—the beautiful wooden church from Šelestovo (eighteenth century), complete with iconostasis.

Grendža-Dons'kyj, Vasyľ. *Tvory Vasyľja Grendži-Dons'koho*, Vol. I: *Poeziji* (The Works of Vasyľ Grendža-Dons'kyj, Vol. I: Poetry). Washington, D.C.: Carpathian Alliance, Washington D.C. Branch, 1981, xxvi and 456 p.

Vasyľ Grendža-Dons'kyj (1897-1974) was the most outstanding Ukrainian-language writer in Subcarpathian Rus' during the interwar years and one of the most prolific writers to have come from the region. This volume, compiled by the author's daughter Zirka Grendža-Dons'ka and with an introduction by Bohdan Romančuk, is intended as the first of a multivolume series that will reproduce most of the writer's creative corpus.

Included are reprints or typewritten reproductions of Grendža-Dons'kyj's first and most famous collections of poetry that appeared between 1923 and 1936 in Czechoslova-

kia (Užhorod), Poland (L'viv), and the Soviet Ukraine (Khar'kiv). There are also his poetic works from 1922 to 1974 that appeared in various publications. During his lifetime, Grendža-Dons'kyj continually revised his poems, some having as many as three or more variants. The compiler has wisely reprinted the original texts, although to observe the creative process of the writer the most recent reworked variants are appended as well to each collection. The volume concludes with a brief lexicon of dialectal words (with their Ukrainian equivalents) and an index.

(Available for \$21.00 from the Carpathian Alliance, Washington Branch, 5716 - 46th Avenue South, Minneapolis, Minnesota 55417).

Gustavsson, Sven. "Rusinerna i Jugoslavien" (Rusyns in Yugoslavia), *Nord Nytt*, XIX, 11 (Viborg, Denmark, 1981), pp. 67-76.

This general survey by the Swedish Slavist Sven Gustavsson provides a useful introduction to the Vojvodinian or Bačka Rusyns of Yugoslavia. There are sections on settlement patterns (with map), language, national identity, and contemporary developments.

Hanudel', Zuzana. *Linhvistyčnyj atlas ukrajins'kych horiv i Schidnoji Slovaččyny*, Vol. I: *nazvy strav, posudu i kuchonoho načynnja* (Linguistic Atlas of the Ukrainian Dialects of Eastern Slovakia, Vol. I: Names for Food, Dishes, and Cooking Utensils). Bratislava and Prešov: Slovac'ke pedahohične vydavnytstvo, vidil ukrajins'koji literatury, 1981, 212 p.

Following the model and virtually exact format of Josyp Dzendzelivs'kyj's earlier linguistic atlases for the Transcarpathian oblast (Subcarpathian Rus'), Zuzana Hanudel' has produced the first linguistic atlas for the Carpatho-Rusyn dialects still spoken in the Prešov Region of northeastern Slovakia. The author has chosen 126 words all dealing with domestic cooking and has surveyed their various dialectal forms in 125 villages from Stráňany in far western Spiš to Nová Sedlica in the far northeast of the Prešov Region.

Each word has its own map with an indication of its spoken form in all 125 villages. There are also 7 isogloss maps, 26 pages of explanations for each map (in Ukrainian), an index of every dialectal form that appears, a list of all place names surveyed, a comprehensive bibliography (over 500 entries) of studies on Carpatho-Rusyn dialects in the Prešov Region, and an introduction by the leading Carpatho-Rusyn dialectologist in neighboring Transcarpathia, Josyp Dzendzelivs'kyj. This work is an excellent beginning for what plans to be a comprehensive codification of the rich, albeit rapidly disappearing, Carpatho-Rusyn dialects.

Herenčuk, Kalynyk I., ed. *Pryroda Zakarpats'koji oblasti* (The Geography of the Transcarpathian Region). L'viv: Vyšča škola, 1981, 156 p.

The beautiful and in many areas untouched nature of the Subcarpathian region has for many decades attracted writers as well as geographers. This survey (in Ukrainian) provides an introductory description of the geological formations, climate, water resources, plants, soils, land use, and conservation in the Transcarpathian region. Included are 21 maps and illustrations and bibliography.

Hvat', Ivan. "Skil'ky ukrajinciv u Čecho-Slovaččyni?: pro manipulaciju v statystyčnych publikacijach ČSSR" (How Many Ukrainians are there in Czechoslovakia?: About Manipulation in the Statistical Publications of the Czechoslovak Socialist Republic), *Sučasnist'*, XXI, 2 (Munich, 1981), pp. 82-88.

According to official Czechoslovak statistics, the number of Ukrainian-Rusyns in the Prešov Region of northeastern Slovakia has ranged from a low of 33,000 in 1961 to 41,000 in 1979, which is well below the 1930 census figure of 91,076. The author of this article attributes in part the problem of numerical fluctuation to the varying names given to the population—Ukrainian, Rusyn, Russian—designations which are not always combined in statistical calculations. This is also the first study to appear in a Ukrainian-language publication in the West, which points out that much of the problem stems from the forced implementation of a Ukrainian identity carried out upon the Carpatho-Rusyn inhabitants of the Prešov Region during the 1950's.

J.V.K. "Podkarpatská Rus a dokumenty k její anexi Sovětským Svazem v letech 1944-1945" (Subcarpathian Rus' and Documents Concerning its Annexation to the Soviet Union in the Years 1944-1945), *Československá cesta*, I, 3-4 (Kanata, Ontario, 1981), pp. 40-44.

This brief article and eight documents (all in Czech) from previously published works by F. Němec, V. Moudry, and J. Brugel are intended to underline Soviet territorial designs on Subcarpathian Rus' at the close of World War II.

Kandel', Volodymyr L. *Svaljava: putivnyk* (Svaljava: A Guidebook). Užhorod: Karpaty, 1981, 88 p.

Svaljava is a small town that lies in the foothills of the Carpathians, about 15 miles northeast of Mukačevo in former Bereg county (today the Transcarpathian oblast). This short guide with texts in Ukrainian and Russian and 32 photographs provides a brief historical background and description of the town at the present.

Kasinec, Edward and Bohdan A. Struminsky, compilers. *Byzantine-Ruthenian Antimensia in the Episcopal and Heritage Institute Libraries of the Byzantine Catholic Diocese of Passaic*. Passaic, N.J.: Episcopal and Heritage Institute Libraries, 1981, 55 p.

Antimensia are altar cloths used in Eastern Christian Churches either for portable use or in fixed placement on a consecrated altar. They usually have an embroidered representation, or icon, depicting the Deposition from the Cross or the Entombment of Christ. This handsome catalog shows 22 antimensia that belonged to the Greek Catholic bishops of the Carpatho-Rusyn dioceses of Mukačevo (1716-1924) and Prešov (1818-1960); the Hungarian diocese of Hajdudorog (1913-1972); the Croatian-Rusyn diocese of Križevci (1914-1940); and the Byzantine Rite Catholic Archdiocese in the United States (1907-present).

The catalog includes a photographic reproduction of each antimensium, followed by a transcription (in the original Old Slavonic with English translation) of the dedication that appears on each altar cloth. Introductions by the Reverend Archimandrite Januarius M. Izzo and by the compilers describe the general function of antimensia and their historic importance for Carpatho-Rusyn culture.

(Available from the Diocese of Passaic, Heritage Institute, 101 Market Street, Passaic, New Jersey 07055).

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THE CARPATHO-RUSYN AMERICAN
ISSN 0749-9213

A Newsletter on Carpatho-Rusyn Ethnic Heritage

Published four times a year by the
Carpatho-Rusyn Research Center, Inc.
Fairview, New Jersey

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CARPATHO~RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage



It was a warm summer morning, August 11, 1975, to be exact, and a group of people were gathering in a small town in western Pennsylvania. These people were eagerly waiting to hear a group of scholars and cultural activists speak on their ethnic heritage, a heritage that had been hidden away by previous generations in an attempt to display a loyalty to a new home — America. This was a heritage which was emerging once again, this time to be viewed with fascination and pride by a new generation of Americans, a generation separated from the land of their forefathers by an ocean.

The American passion for ethnicity has been attributed to Alex Haley's *Roots*, an historical novel published in 1976. But this group of people, one which would swell to over 250 in number by the end of the second day, had never heard of Alex Haley or his forebear Kunta Kinte. They only knew of mothers and fathers, *babȳ* and *didȳ* (grandmothers and grandfathers), who had made the arduous trip by boat to the land of promise, bringing with them their hopes, dreams, and a love of their people which would be passed on from generation to generation. Representatives of this second and third generation were present here, anxious to learn more about their people, *our people* — the Carpatho-Rusyns.

This year marks the tenth anniversary since the *Cultural Seminar on Carpatho-Ruthenia*, organized by Dr. Paul R. Magocsi and sponsored by the Sisters of St. Basil the Great at their Motherhouse in Uniontown, Pennsylvania. This two-day seminar at Mount Saint Macrina will always be remembered as a milestone in the development of cultural awareness by Carpatho-Rusyns in the United States. Indeed, the interest exhibited by those in attendance encouraged the establishment of numerous performing folk ensembles, the Carpatho-Rusyn Research Center, and ultimately, the *Carpatho-Rusyn American*.

Scholars and activists came from all over the east coast to participate in this important seminar. One scholar came from as far away as Oregon. Their personal backgrounds were varied — several were not Rusyns and two were European-born, but they were united by a high level of scholarship and motivated by a desire to share this knowledge with the eager group assembled in this picturesque Pennsylvania town.

The two-day seminar began early Monday morning with an introductory talk by the late Msgr. Gino C. Baroni, President of the National Center for Urban Ethnic Affairs in Washington, D.C. Msgr. Baroni, using anecdotes and exhibiting emotion and insight, spoke on the current revival of ethnicity in America in his talk, "The Ethnic Factor in American Life."

Dr. Paul R. Magocsi, then of Harvard University, followed with "The Historical Context of Subcarpathian Ruthenia." In his lecture, he pointed out that Rusyns have always been dominated by stronger powers — both political and ecclesiastical — accounting for their lack of national consciousness.

After a short break, Rev. Dr. Athanasius Pekar, OSBM, then a professor at the Byzantine Catholic Seminary of Saints Cyril and Methodius in Pittsburgh, spoke on "Highlights in the Development of the Church in Subcarpathian Ruthenia."

The final lecture held that evening was "Social and Economic Life in Carpatho-Ruthenian Immigrant Communities," delivered by Prof. Richard Renoff, Department of Sociology,

Nassau Community College, State University of New York. Renoff's lecture dealt with the adjustment of these new immigrants to life in America and their survival despite severe economic discrimination (Rusyn miners were the lowest paid workers of all the nationalities). He also brought attention to the fact that the sense of community among Rusyn immigrants led to the creation of numerous mutual support groups: boarding houses, newspapers, mutual aid societies, and a strong Greek Catholic Church.

Seminar participants returned early the following day to hear additional lectures by Dr. Magocsi: "Carpatho-Ruthenian Language and Literature" and "Carpatho-Ruthenian Art and Architecture."

Professor Stephen Reynolds, Department of Religion, University of Oregon, followed with "Carpatho-Ruthenian Liturgical Music" in which he detailed the history and form of Carpathian plain chant. Since Professor Reynolds is not of Rusyn background, his dedication to the study and preservation of Carpathian plain chant was especially inspirational.

In the "Future of Carpatho-Ruthenian Studies in the United States," Edward Kasinec, then a librarian at Harvard University, made a moving appeal for additional interest in and support of current studies on Subcarpathian history and culture. Noting that much invaluable archival material had already been inadvertently discarded, he stressed the need to preserve these remnants of the past.

Later that evening, Maria Magocsi performed Carpatho-Ruthenian folk dances. Mrs. Magocsi had been a member of the Dukla Song and Dance Ensemble, Prešov, Czechoslovakia.

The seminar concluded with the showing of Mychajlo Kocjubyns'kyj's film, "Shadows of Forgotten Ancestors," a Hutsul love story. The picturesque surroundings of Mount Saint Macrina further enhanced viewer pleasure.

In conjunction with the seminar, there was an exhibit of books reflecting the topics which were discussed.

The *Cultural Seminar on Carpatho-Ruthenia* was successful both for the information imparted to the participants and for the momentum it gave to the Carpatho-Rusyn revival in the United States. We commend all those who were involved with the seminar on their great contribution to the study of Carpatho-Rusyn history and culture.

We would like to invite those who participated in this seminar, as well as our readers and the Rusyn community in general, to join us in celebrating the tenth anniversary since the *Cultural Seminar on Carpatho-Ruthenia*. We are planning a conference, to be held in the spring of 1986, to mark ten years of cultural activity since the Uniontown event. Details of that conference will be discussed in the next issue. We hope that you will join us in celebrating the anniversary of this milestone in the development of cultural awareness by Carpatho-Rusyns in America.

A set of four cassettes featuring the lectures from the Cultural Seminar on Carpatho-Ruthenia are available for \$16.95 from the Carpatho-Rusyn Research Center, 355 Delano Place, Fairview, N.J. 07022.

JOSEPH P. HANULYA (1874-1962)

Perhaps the most active and certainly the most consistent Rusyn-American cultural activist in the first half of the twentieth century was the Reverend Joseph P. Hanulya. Among his many achievements were the publication of the first Carpatho-Rusyn grammar, the first reader for Rusyn-Americans, and the initiation of the first Rusyn-American cultural organization.

Joseph P. Hanulya was born in 1874 in a Carpatho-Rusyn village located in the Prešov Region of what is today northeastern Czechoslovakia. After ordination to the Greek Catholic priesthood, Hanulya served in several local parishes in the diocese of Prešov before being sent in 1904 to serve Rusyn immigrants in the United States. First assigned to a parish in Allegheny, Pennsylvania, in 1914 he was transferred to Holy Ghost Greek Catholic Church in Cleveland, Ohio, where he remained pastor for almost half a century until his death in 1962.

Besides his pastoral duties, Hanulya had a passionate concern for the cultural and educational needs of Rusyn Americans. He realized that the strength of the church and the individuals who comprised its flock could only be assured if each person had a clear understanding of his or her secular as well as religious cultural heritage. Such cultural proselytism was already evident on the pages of the newspaper *Rusin—The Ruthenian* (Philadelphia; Allegheny; Pittsburgh, 1910-1916), of which Hanulya was the founding editor.

But Hanulya knew that it was young people who ultimately would determine whether the Carpatho-Rusyn heritage could be maintained in the New World. Therefore, for the network of Rusyn schools (*Rus'ka škola*), which were widespread in the northeast United States during the early years of this century, Hanulya wrote the first *Grammar for American Rusyns* (*Hrammatyka dlja amerykanskykh rusynov*, 1918) and compiled the first *Reader for American Rusyns* (*Čytanka dlja amerykanskoj rus'koj molodeži*, 1919, 2nd ed. 1935). Realizing that English would soon become the dominant if not sole language among the descendants of the early immigrants, he also prepared the first and still to this day the only general history in English of *Rusin Literature* (1941).

Throughout the many religious controversies that wracked the Rusyn-American community during the first half of the twentieth century, Hanulya remained loyal to the Greek/Byzantine Rite Catholic Church. Nonetheless, he was at the same time a staunch defender of the particular traditions of the Eastern Church, speaking out forcefully for the maintenance of eastern Christian practices, whether on the pages of his and other newspapers, on radio talk shows in the Cleveland area, as a member in the 1930s of KOVO — Committee for the Defense of the Eastern Rite — or in his two-volume study, *The Eastern Ritual* (1954).

However, the eastern orientation toward the religious and cultural heritage of Rus' did not lead Hanulya to confuse his people with Russians. He frequently urged young people not to call themselves Russians, nor for that matter Ruthenians, but to preserve the traditional national name of their ancestral Slavic forebears from the Subcarpathian region — Rusyn.



In order to assure that such attitudes be carried on, Hanulya initiated, in 1927, the establishment of the Rusin Elite Society. Based in Cleveland, this first cultural society among Rusyns was intended to attract the American-born second generation community members. With its stress on diffusing Carpatho-Rusyn cultural awareness, the Rusin Elite Society published an illustrated bilingual Rusyn and English monthly magazine, *Vožd — The Leader* (Lakewood, Ohio, 1929-30).

Among Hanulya's last achievements was his contribution toward the erection of the first public monument in the United States to a Carpatho-Rusyn historical figure, the statue of "national awakener" Aleksander Duchnovyč in the Rusin Cultural Garden within Cleveland's Cultural Gardens. As president of the Rusin Cultural Garden Association, Hanulya joined together with Bishop Basil Takach to unveil the monument in June 1952. (On the unfortunate demise of the Rusin Cultural Garden, see the *Carpatho-Rusyn American*, Vol. VI, No. 1, 1983).

The intense activity for over half a century of the Reverend Joseph P. Hanulya reveals the extent to which some Rusyn-Americans have always sought to preserve their distinct heritage on these shores. In a sense, the Carpatho-Rusyn Research Center is a spiritual descendant of Hanulya, and we hope to be able to carry on further the fine model that was set by him.

Philip Michaels

FOLK CUSTOMS OF CARPATHO-RUSYNS THE WEDDING

The wedding, no doubt, has the dominant position among the domestic customs of the Rusyns. Historically, there developed at different times five basic types of weddings among Rusyns: (1) abduction of the bride; (2) "buying" the bride; (3) the so-called "exchange"; (4) *prystaštvo* (the man's marrying into his bride's parents' house); and (5) the "mainstream" type of wedding.

Abduction of the bride (*vŷkraďanja*) as a means of starting a marriage is mentioned in *Nestor's Chronicle* of the eleventh century, one of the oldest histories of the area. The continuation of this practice is attested in another important historical document, the book *Déscription d'Ukraine*, written in 1650 by the French traveller G. Beauplan. It is worth noting that the abduction of one's future wife was fairly widespread and generally tolerated.

The custom of "kidnapping" the bride was retained in the mountainous areas of Subcarpathia as late as the nineteenth century. It survived longest among the Rusyns settled in what is now a part of southwestern Romania. In the village of Skejuš, in the county of Timișoara, I met a Rusyn woman who was "kidnapped" by her lover from her husband as recently as the late 1940's. The chief reason for the abduction of the bride (with her consent!) was that her parents would not agree to the marriage for some reason. The couple usually found asylum with relatives or friends in another village, and after several days or weeks, they returned to their parents' homes to get "properly" married — though without the usual wedding feast. Both the parents, who clearly had no other choice, and the society tolerated this unconventional manner of establishing a family. Some of the less affluent parents even welcomed it, for it absolved them of financing the costly wedding feasts.

Certain elements of the abduction of the bride are still present today in the Carpatho-Rusyn folk wedding ritual, though few people realize their connection with the "real thing" of the past.

The "purchase" of the bride usually took place at the "girls' fairs" discussed in the article on Whitsun customs (*Carpatho-Rusyn American*, Vol. VII, No. 2, 1984). The "girls' fair" held at Krásny Brod, near the town of Medzilaborce, was the most well known. The purchase of brides was not the only purpose of these fairs. They were primarily a pretext for the meeting of Rusyn shepherds and peasants living throughout the year in small, isolated hamlets and villages scattered across Subcarpathian Rus'. But, as was natural for young people who otherwise had little opportunity to get married in their sparsely populated communities, many agreed to marriages at these fairs. Since each member of the patriarchal family was an indispensable participant in the economic endeavor, the bride's family thought it appropriate to demand of the parents of the bridegroom a certain compensation for losing a member of its "labor force". This "purchasing" of the bride is reflected in many rituals of the present-day Rusyn folk wedding in Subcarpathian Rus', such as the bridegroom's "purchase of a heifer" when he is courting the bride, his "purchasing" his bride during the course of the wedding procession, his buying the wedding crown or *parta* (a decoration with ribbons for the bride's head) for the bride, and so on.

The third form of contracting a marriage was the so-called "exchange" (*obmin, čerjana*). According to this custom, a brother and a sister from one family got married simultaneously to a sister and a brother from another family. In such cases, neither of the two families involved demanded the otherwise customary marriage dowry. The economic advantage of this kind of wedding, especially for the poorer people, was further enhanced by the fact that the families held only one wedding feast for the two couples. However, the "exchange" wedding, like the "abduction" or the "purchase" types of wedding, became very rare as early as the nineteenth century, and in the twentieth century, they are the exception.

The fourth form of entering the marital bond was the *prystaštvo* (the bridegroom's marrying into the house of his bride's parents). The most frequent reason for this kind of marriage was that the bride had no older brothers, and the bridegroom's helping hands were needed in this household, while the household of the man's parents could do without his help. This kind of wedding was rather disadvantageous for the *prystaš* (the man who married into his bride's parents' house). In theory, he could inherit the property of his wife's parents (or at least a part of it), but in practice this hardly ever happened. Moreover, the bride's parents or brothers could disinherit the *prystaš* any time they pleased. The uncertain position of the man who married into the house of his bride's parents is best summed up in the folk saying: *Prystaševa torba vse na klynku vysyt'* (literally, "the bag of the *prystaš* is always hanging on a hook.") The meaning is that the *prystaš* could be driven out of the house at any time, picking up his basic "chattel" from the "hook" and leaving.

The most widespread form of wedding, however, has always been that of the bride's marrying into the house of her bridegroom's parents. This occurred on the basis of mutual agreement between the future spouses and their parents. Let us now have a closer look at this most typical type of Rusyn wedding.

It is perhaps appropriate to say that the Carpatho-Rusyn folk wedding was a complex "theatrical" form comprising elements of song, dance, music, spoken word, and even artistic design. These elements, along with the rational and "magic" undercurrents present in the "performance," developed over time into a harmonious "play" with firmly established rules. Each of the participants had a particular role in the folk wedding.

The chief protagonist of the "play" was, of course, the bride (*molodyca, moloda*). She was dressed in a special wedding costume which, as late as the beginning of the twentieth century, had to include a fur coat, regardless of the time of year. The bridegroom (*molodŷj*) had to wear a long linen coat, the so-called *čuha* or *guba*. Both the fur coat and the *čuha* were to demonstrate the couple's affluence, and their wearing them at the wedding ceremony was also to signify their future prosperity. There were also other indispensable aspects of the couple's appearance at the wedding: the bride was to wear a small periwinkle (*barvinok*) wreath on her head, the bridegroom had to put a "feather" of rosemary in his hat. Important roles were played by the "wedding" father and the "wedding" mother of both the bride and the bridegroom. Should any of them be deceased at the time of the wedding, their role would be taken by one of the nearest relatives.

The two chief organizers of the wedding were the *starosta*

(representing the bridegroom's side) and the *maršalko* or *nastavnyk* (representing the bride's side). They were to see that all tradition was carefully followed. The outward signs of their function were specially embroidered towels and a special kind of mountain axe, the so-called *topirec*. The "cast" of the wedding "play" also included the bridesmaids and the groomsmen. The respective godfathers usually played the role of *zastavnykŷ* (flag-bearers). The bridegroom's godmother was the senior *svaška* (the senior female member of the wedding party on the bridegroom's side), and the bride's godmother was the senior *prydannycja* (the senior female member of the wedding party on the bride's side). Other relatives played the parts of ordinary *svatŷ* and *svaškŷ* (male and female guests on the bridegroom's side) and of *prydannykŷ* and *prydannycŷ* (male and female guests on the bride's side). There was a special ritual prescribed for the invitation of the people who were to serve as "functionaries" at the wedding, as well as a special ritual for their inauguration into these functions.

The most popular time of the year in which to hold a wedding was in late winter or early spring, the period of *fašyngŷ* or *maslenycja* (roughly between Christmas and the start of the Great Lent before Easter). Even though each village had its own variations of the wedding customs, the basic pattern was common to the entire Subcarpathian region. This pattern consisted of the following stages:

Rozvydynŷ (the "reconnaissance"): In past generations of Carpatho-Rusyns (almost until the middle of the twentieth century), mutual affection among prospective spouses was not necessarily the main factor in contracting the marriage. Often the matchmaking decision was left up to the respective parents whose considerations were more rational than emotional. When choosing a partner for their child, they especially considered economic status, morality, character, health, industriousness, and so on. The initiative in the "reconnaissance" usually came from the parents of the bridegroom. The mission to determine the "marriageability" of the prospective bride was entrusted to an "envoy", usually one of the bridegroom's relatives. If his findings were favorable, an "official delegation" of the bridegroom's family was sent to the bride's parents' house.

Sprosynŷ (the asking for the bride's hand): The above-mentioned delegation consisted of two or three relatives of the bridegroom. At least one of the delegates was to be an experienced man and a convincing orator. Usually this man later became the *starosta*. The delegates (*sprostarŷ*, literally, "the askers") came to the bride's parents' house unannounced. It was not appropriate for them to come directly to the point. In a roundabout way they started to speak of themselves as pilgrims or shepherds looking for a lost sheep, or as hunters chasing a deer, or as merchants looking for a heifer to purchase. The response of the bride's parents was in a like manner. If they found the prospective bridegroom to be a good partner for their daughter, they would answer: "We do have the sheep (deer or heifer) here; except we are not sure if she is the one you are looking for." If for some reason they disliked the prospective son-in-law, their answer would be: "There is no such animal at this house." This metaphorical conversation had a particular purpose: it was to divert the attention of the "unclean spirit" away from the real event (the planned wedding), and thus insure that the wedding proceed without any difficulties.

If a basic agreement was reached between the delegates

and the bride's parents on the mutual "compatibility" of the two young people, the delegates were invited to the table by the parents. After a little "fortification" of the two sides with a few slugs of homemade brandy brought by the delegates, the bargaining over details was begun. This was usually rather difficult — the main bone of contention obviously being the amount of the marriage dowry. When an agreement was reached on that matter, the future bride who was hiding in the closet or in a neighbor's house, was sent to the inn to bring some more brandy to seal the preliminary contract. This was also a sign to the whole village that the girl in question had been "asked for her hand".

Rukovynŷ (engagement): A week or two later, the closest relatives of the two young people, including the bridegroom himself, met in the house of the bride's parents to formally conclude the agreement. The bride was again in hiding, and when the bridegroom's *starosta* (the former head of the delegation, now one of the chief organizers of the wedding) ceremoniously asked the bride's parents to introduce the bride to the young man, they would not comply with his wish immediately. For the first and second time they would bring an old woman, a strange girl, or a boy dressed in girl's clothing into the room. Only the third time would they introduce the real bride.

The *starosta* would then ask the young couple to shake hands with each other (thus, the engagement ceremony received its Rusyn name — *rukovynŷ* or *zaručynŷ*, meaning holding hands or handshaking), to go around the table, and to exchange rings. The bride then decorated her future husband with a "feather" of rosemary which the bridegroom wore either on his hat or on the lapel of his coat until the wedding day. In addition, she gave him a decorative towel, embroidered by herself, and a shirt also made by herself. Both gifts were a demonstration of her skill and industriousness. She also gave a decorative towel to the *starosta* and to some other guests. The youth of the village would gather under the window of the betrothed girl's house and sing joking songs in an attempt to dissuade her from marrying.

Vuhlynŷ (the visit of the bride's parents to the bridegroom's parents): About a week after the engagement (most often on a Sunday afternoon), the bride's parents would visit the house of the future son-in-law in order to get better acquainted with the bridegroom's family and its economic status. Since it was customary for the bride's parents to closely inspect all the "corners" (*vuhlŷ*) of the bridegroom's parents' house, the visit was thus called *vuhlynŷ*. This visit also offered the opportunity to resolve all remaining practical questions concerning the wedding ceremony: the day of the wedding, the number of guests, the expenses, and so on. (*To be continued*)

Mykola Mušynka
Prešov, Czechoslovakia

THE CYMBALY

This article, written by Victor Šostak, specialist on Carpatho-Rusyn folk instruments and a curator at the Užhorod Historical Museum, is the second in a series on folk instruments. — Editor

A large gray tempestuous cloud covered the sky. The mountain, covered by a forest of fir-trees, was still, waiting for the storm. A few sporadic raindrops fell out of the gray sky, pounding the rooftops of the Verchovyna village. Suddenly the sky was illuminated by lightning and a loud clap of thunder was heard.

"Hurry up," Petro said to himself as he put on his cap and rubber boots. He quickly grabbed his axe and went to the mountain.

The old master craftsman went through the forest looking for the wood that was to become his *cymbaly*. He was hunting for a tree with resonant wood — a white maple, beech, or hazelnut that had matured while standing in the path of the wind and had been warmed by the sun. A tree that had been struck by lightning (*hromovicja*) was considered to be the best choice.

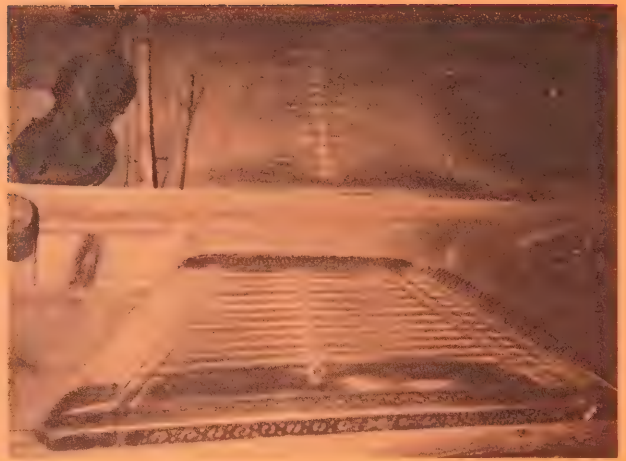
He was in a hurry to find the tree. Streams of rainwater covered his face. The soft ground clung to his boots, making them very heavy. Climbing up the hill was difficult.

He had worked in the lowlands and had seen the misfortune and suffering of his people. He had always dreamed of making the instrument that could help make a difficult life happier. He made his first *cymbaly* when he was a boy. He always smiled when he remembered that *cymbaly*. Now he was a well-known craftsman. Many musicians and ensembles wished to own a *cymbaly* made by his hands. He had made so many *cymbaly* — the Verchovyna harmonic and rhythmic *cymbaly*, the Hutsul *cymbaly*, and the large chromatic *cymbaly*.



The Verchovyna *cymbaly* is very popular in the Mižhirja and Volovec' districts. This trapezoid-shaped instrument, measuring 50 to 70 centimeters in length and 25 to 30 centimeters in width, is light, portable, and produces a resonant sound. A group of three strings is called a bunt. There are six bunts on each side of the *cymbaly*. Each bunt is divided in the middle and supported by a specially carved wooden bridge called a *kobylka*. The bass strings do not have a *kobylka*. The sound is produced by striking the open strings with *balcaty* (mallets made of maple or thornwood). In the popular musical trio *Trojisty Muzyky*, the Verchovyna *cymbaly* adds harmony and rhythm to the musical sound, and sits between the *husly* (violin) and the *baraban* (drum).

The Hutsul *cymbaly*, popular in Transcarpathia, comes in two sizes — large and small. The small Hutsul *cymbaly* has ten bunts with three strings each. The bass strings, having two or three bunts with two strings each, are tuned in octaves. The other strings have a diatonic, or major scale order, and are limited in their tonal possibilities. The large Hutsul *cymbaly* is capable of performing all of the musical functions in the orchestra. It can play melody, rhythm, or harmony, and gives the best tonal foundation for the orchestral sound.



Two cymbali resting on shelves with other Carpatho-Rusyn folk instruments displayed in a Hutsul home in the Folk Museum of Architecture and Life in Užhorod, USSR.

The Verchovyna and Hutsul *cymbaly* are used at a number of special occasions, such as the traditional wedding procession and the farewell to the shepherds as they leave for the *polonyna* (high pasture lands). On these occasions, the cymbalist stands while playing. A belt is connected to each side of the *cymbaly* and rests across the player's neck and shoulders. During a dance or a concert, the *cymbaly* rests on the player's knees. The cymbalist uses the palm of his hand to stop the strings from ringing at the end of the musical phrase.

The Hungarian chromatic *cymbaly* (*sundivs'kyj cymbaly*) is larger than the other two types. Each bunt has groupings of either two, three, or four strings that have the same pitch. This *cymbaly* has 35 bunts. The strings progress chromatically for three octaves.

The variety of *cymbaly*, the long tradition of folk performance, and the degree of craftsmanship needed to make the *cymbaly* all attest to the high musical culture of our Carpatho-Rusyn people. Yet, there was a time when folk instruments were not allowed at public performances. Now, the *cymbaly* is played throughout Transcarpathia in folk orchestras, and there are classes at musical colleges and schools for those who wish to learn how to play this instrument.



The tree which Petro had sought for so long suddenly came into view. The lightning bolt had split the tree from top to bottom. Petro touched the middle of the tree; it was still warm. With a feeling of anticipation, he tapped the tree with the handle of his axe and was thrilled by the results. The tree came back to life and the tapping sound resonated from the wood. He began to chop at the tree with his axe, but it would not be cut from the side. He had to pull the pieces toward himself, following the fibrous pattern of the wood.

On the table, there rested a new *cymbaly* whose color was a beautiful orange-brown hue. The sun's rays entered the room and were reflected from the polished surface of the wood. Petro, the craftsman, took his mallets and struck the silver strings and a charming melody resonated from the instrument.

Victor Šostak
Užhorod, USSR

SEARCH FOR ROOTS

Part IV — The Czechoslovak Archives

Shortly after we initiated the Search For Roots series, Michael Senko, a political officer at the United States Embassy in El Salvador and a Carpatho-Rusyn American subscriber, wrote to inform me of a unique opportunity for genealogical research at the Czechoslovak archives. Corresponding through the Embassy of the Czechoslovak Socialist Republic in Washington, D.C., Mr. Senko succeeded in tracing his roots back several generations through the information he received from the Czechoslovak archives. We would like to thank Michael Senko for sharing this valuable information with us and we encourage other readers with suggestions and information to do the same. — Editor

The Embassy of the Czechoslovak Socialist Republic sends requests for research to the appropriate archives in Czechoslovakia and returns the reports from the Czechoslovak archives to the applicant in the United States. The results of the research are in the form of information from original records or the officially certified individual vital statistics certificates, information which is basic to both the genealogist and the casual roots seeker searching for his ancestors.

To initiate the search, it is necessary to have the name of the person being sought, the place of birth, marriage, or death, the date of birth, marriage, or death; and in the case of birth certificates, the names of the parents, including the mother's maiden name, and the religion. In giving the place name, it is necessary to be precise. To state that a birth or death took place in Slovakia or in Austria-Hungary is not sufficient. You must indicate the name of the city, village, or town. (The correct spelling of these places as well as the districts in which they are presently located can be found in the extensive appendix "Root Seeker's Guide to the Homeland", in Paul R. Magocsi, *Our People: Carpatho-Rusyns and Their Descendants in North America*.)

Reports, information, or certificates are made in Czechoslovakia and are issued in the Czech or Slovak language. The Embassy is not in a position to assist in the translation of this material into English.

As with any genealogical research, obtaining this information requires many hours of work on the part of researchers in Czechoslovakia and administrators in this country. Thus, this information is not obtained without cost to the applicant. The deposit for securing vital statistics certificates is ten dollars per document. However, sometimes the fee can be higher due to the difficulty of the search, lack of information, or inaccurate information supplied by the applicant.

The fee for research depends on the amount of time spent. It is not possible to estimate the cost or the results in advance. Sometimes the research can be extensive and costly, but the results are limited. The fee is paid for research done, not for the results. The results of research can vary considerably. Some lines can be traced back in detail many generations. In other cases, few records can be located. This research is also time-consuming. Usually it takes several months before the document or report is received by the applicant in the United States. For research in the form of a running account, a non-refundable deposit of fifty dollars is required. You may choose to set a limit on the cost of the

research. The Embassy suggests that the limit should be no less than one hundred dollars.

Mr. Senko wrote that he had assumed that records pertaining to his ancestors were either non-existent or had been destroyed, so he was both pleased and amazed at the results of the search. The Czechoslovak archives had succeeded in unearthing fifteen birth and marriage certificates going back to 1834, and the search is still going on. The cost, ninety dollars, seems reasonable considering the extent of the information received. However, genealogical research can be costly and the results are uncertain. It is up to the individual to determine how important this information is to him or her.

To receive more information about this unique service, including application forms, contact: Dr. Gabriel Brenka, Chief, Consular Division, Embassy of the Czechoslovak Socialist Republic, 3900 Linnean Avenue, N.W., Washington, D.C. 20008.

Patricia A. Onufrak
McLean, Virginia

RECENT PUBLICATIONS 1981

Kizlyk, Oleksandr D. *Josyp Oleksijovyč Dzendzelivs'kyj: bibliohrafičnyj pokazčyk* (Josyp Oleksijovyč Dzendzelivs'kyj: A Bibliographical Guide). L'viv: Akademija Nauk Ukrajin's'koji RSR — L'viv's'ka Naukova Biblioteka im. V. Stefanyka, 1981, 111 p.

Dr. Josyp Dzendzelivs'kyj (b. 1921) is one of the leading linguists in the Ukrainian SSR and the foremost authority on Carpatho-Rusyn dialects. Although not a native of Subcarpathian Rus', he has been a professor at the University of Užhorod since 1951 and has carried on the tradition of analyzing Carpatho-Rusyn dialects that was established by Ivan Pan'kevyč before World War II.

The present volume is an unannotated bibliographical list of Dzendzelivs'kyj's 264 publications that have appeared between 1951 and 1981. Many deal with Carpatho-Rusyn dialects, including his authoritative two-volume atlas of Carpatho-Rusyn dialects in the Transcarpathian Oblast (a third volume remains to be published). Also included is a list of over 300 works in which Dr. Dzendzelivs'kyj is mentioned.

Kol'esarov, Julijan D. M. *Ruska Matka, 1945-48* (The Ruska Matka Society, 1945-1948). Montreal: Julijan Kol'esarov, 1981, 24 p.

This is a short history of a cultural society that functioned for a few years after World War II in Ruski Kerestur, the center of Vojvodinian Rusyn life in Yugoslavia. It includes as well valuable reproductions of the title pages of the rare annual almanacs published by the society during the years of its existence.

Kostelnik, Vlado, ed. *Zbornik roboch i naukovoho sovitanja rusinoh i ukraincoch Horvatskej* (Collection of Studies from the First Scholarly Conference on Rusyns and

Ukrainians in Croatia). Vukovar, 1981, 192 p.

This collection contains the proceedings of a conference held in June 1980 and devoted to two problems: (1) the formal presentation of Dr. Fedor Labas' *History of Rusyns in the Bačka, Srim, and Slavonia, 1745-1918*; and (2) an historiography of the participation of Rusyns and Ukrainians of Yugoslavia in World War II and the socialist revolution. The book's title and most of its contents are in three languages — Vojvodinian Rusyn, Ukrainian, and Croatian.

Of the seven articles in this collection, of particular value are a comprehensive bibliography on Yugoslavia's Rusyns and Ukrainians during World War II by Vlado Kostelnyk and a survey of the worker's movement in Ruski Kerestur, Vojvodina — the largest Rusyn settlement in Yugoslavia — from the 1890s to 1920s by Janko Oljejar.

Kuščyns'kyj, Antin. *Zakarpattja v borot'bi: spohad* (Transcarpathia in Combat: Memoirs). Buenos Aires: Vyd-vo Juliana Seredjaka, 1981, 224 p.

The author, a native of Podolia in the southwestern Ukraine, settled in Subcarpathian Rus' after World War I. He lived there under Czechoslovak rule (1919-1938) and the autonomous Subcarpathian Rusyn/Carpatho-Ukrainian period (1938-1939), and was imprisoned by the Hungarians who returned to the region on the eve of World War II. After 1945, he emigrated to Paraguay in South America.

This book, written in Ukrainian, provides a brief historical background of the Subcarpathian Rusyns followed by a personalized account of events during the interwar period. Writing from the standpoint of a Ukrainian nationalist, Kuščyns'kyj is critical of the Czechoslovak regime and especially the Hungarians who occupied the area after 1939. The book's main interest is its description of Subcarpathian life and political events in the far eastern Hutsul region, where the author worked as a teacher.

Lemkivščyna. (The Lemkian Land), Vol. III, nos. 1-4 (New York, N.Y., 1981), 28 pages each issue.

Like the first two years, the issues of *Lemkivščyna* for 1981 each contain brief articles in Ukrainian about Lemko life in the Carpathians before their departure from the region in 1946-1947. Of particular value are descriptions of Lemkos in present-day Poland (they live in the northern and western parts of that country far from their ancestral homeland), as well as reports on Ukrainophile Lemko organizations in North America.

Subscriptions are \$8.00 per year and available from Lemkivschyna, P.O. Box 651, Cooper Station, New York, NY 10276.

Lizanec, P. N. "Vengerskie imena i ich russkie sootvectvija v Zakarpatskoj oblasti USSR" (Hungarian Names and Their Equivalents in the Transcarpathian oblast of the Ukrainian SSR), *Studia Russica*, IV (Budapest, 1981), pp. 263-277.

The leading specialist on the Magyar language spoken by the more than 158,500 Hungarian inhabitants who live as a minority in the southern region of Soviet Transcarpathia has provided in this brief article lists of male and female Hungarian first names together with their equivalents in Russian (in practice, the official language of the Soviet Union).

Magocsi, Paul R. "Rusyns and the Slovak State," *Slovakia*, Vol. XXIX, Nos. 53-54 (West Paterson, N.J., 1980-81), pp. 39-44.

This brief study traces the fate of Carpatho-Rusyns in the Prešov Region under the semi-independent Slovak state during World War II. During these years, the approximately 80,000 Rusyns were treated by some patriotic Slovak administrators as nothing more than a branch of the Slovak people. The only Rusyn cultural activity was stimulated largely by the Greek Catholic Church under Bishop Pavel Gojdič.

Myšanyč, Stepan V., compiler. *Z hir karpats'kych: ukrajins'ki narodni pisni-balady* (From the Carpathian Mountains: Ukrainian Folk Ballads). Užhorod: Karpaty, 1981, 464 p.

This anthology includes 332 texts of folk ballads, some with music, copied from villagers living in the Carpathian Mountains. The vast majority derive from the Transcarpathian oblast (Subcarpathian Rus'), but there are also a few from neighboring mountainous regions of the Ukrainian SSR (former southern Galicia and northern Bukovina).

The ballads, given in their original Carpatho-Rusyn dialectal forms, are arranged in five thematic groups: historical, familial life, love, social criticism, and individual life experiences. The compiler has also provided an introductory study in Ukrainian on the concept of the folk ballad and how it has developed in the Carpathians, as well as notes on each of the ballads (when, where, and from whom they were transcribed) and a list of Carpatho-Rusyn dialectal words with explanations in Ukrainian.

Naukovi zapysky KSUT (Scholarly Proceedings of the Cultural Society of Ukrainian Workers), No. 8-9 (Prešov, 1979-81), 175 p.

Before his untimely death, Professor Vasyl' Latta (1921-1965) of the University of Bratislava was the leading specialist on Carpatho-Rusyn dialects in the Prešov Region (eastern Slovakia). This issue of the *Naukovi zapysky* is devoted entirely to Latta and includes 14 of his previously published articles (in Russian, Ukrainian, and Slovak), including his classification of Carpatho-Rusyn dialects in the Prešov Region and his project (never fully completed) for a dialectal atlas of the area.

Also included is an introductory analysis of Latta's scholarly career by Josyp Dzendzelivs'kyj (pp. 5-17), a description of his unfinished atlas by Josef Štolc (pp. 164-175), and five dialectal maps.

Nova dumka (New Idea), Vol. X, Nos. 27, 28, 29, 30 (Vukovar, Yugoslavia, 1981), 112, 120, 108, and 132 pp.

Most of the material in this volume reports on current cultural developments among the Rusyns living in the Vojvodina (Bačka) and Srem regions of Yugoslavia. Of more general interest to Carpatho-Rusyn studies is a short article by István Udvári on Rusyn dialects as a source of knowledge for the history of the Hungarian language (No. 29) as well as a translation into Vojvodinian Rusyn of the Ukrainian-American scholar Vasyl Markus' extensive critique of Paul R. Magocsi's *Shaping of a National Identity* (Nos. 28 and 29), the last part of which appeared in English in the *Carpatho-Rusyn American*, (Vol. IV, No. 3, 1981).

Obščekarpatskij dialektologičeskij atlas: voprosnik/Atlas dialectologique des Carpathes: questionnaire (The Common Carpathian Dialectal Atlas: Questionnaire). Moscow: Nauka, 1981, 128 p.

This volume, with texts in Russian and French, outlines the questionnaire being used in the preparation of the linguistic atlas to cover all languages spoken in the Carpathian Mountains, from Moravian Czech in the west to Romanian in the south. Indeed, the Carpatho-Rusyn inhabited territories of eastern Slovakia and the Transcarpathian oblast will be included in the data to be presented in the final work.

Olejarov, Nikolaj D. *Istorija russskoho naroda* (A History of the Russian People). Montreal: Julijan Kol'esarov, 1981, 69 p.

Despite its title, this is not only a history of Russians, but also of Rusyns in the Carpathians and in the Vojvodina (Bačka) region of Yugoslavia. The volume is a reprint of a small-format 158 page history that first appeared in 1934 under the imprint of the Russophile-oriented Vojvodinian Rusyn cultural society called *Zarja*.

Olejarov's history presents the Russophile view of Rusyn history, beginning with Kievan Rus' and continuing through all the tsars down to 1917. Separate sections treat briefly the history of Rusyns in Subcarpathian Rus' and in Vojvodina. The Orthodox Church is praised and the hope expressed that the tsarist Russian Empire would be restored and unite all so-called "Russians," that is, Russians, Belo-russians, Ukrainians, and Carpatho-Rusyns. The history, written in Vojvodinian Rusyn, is preceded by an introductory commentary by Julijan Kol'esarov.

Panonsko-ruski narodopisni zborn'ik (Pannonian-Rusyn Ethnographic Anthology), Vol. II (Montreal, 1981), 108 p.

Like the first issue of this "journal", all the articles in this number are written by Julijan Kol'esarov and deal with various aspects of traditional folklore among the Rusyns of the Vojvodina (Bačka) in Yugoslavia.

Prica, Radomir. *Rusnaci u Mitrovici ot 1851* (Rusnaks in Mitrovica since 1851). Montreal: Julijan D. M. Kol'esarov, 1981, 35 p.

This brief study comprises a reprint of a history first published in Serbian by R. Prica in 1972 and now including as well a parallel translation into Vojvodinian Rusyn. It surveys the Rusyn inhabitants of Sremska Mitrovica, a small town just south of Novi Sad in the Srem region of Yugoslavia, most of whose inhabitants emigrated from the Prešov Region and Lemkian Region before World War I. Also appended are several maps, illustrations, and commentary by Julijan Kol'esarov.

Rosenbaum, Karol, ed. *Ukrajinská literatura v ČSSR* (Ukrainian Literature in the Czechoslovak Socialist Republic). Bratislava: Slovenský spisovateľ, 1981), 106 p.

This short collection of seven essays provides a useful introduction to literature produced since 1945 in Ukrainian and Russian by writers in the Prešov Region of Czechoslovakia. Each essay is written in Slovak and provides a survey of various aspects of literary life, including a general introduction by Mychajlo Roman (pp. 12-20), poetry and prose by Fedir Kovač (pp. 21-56), drama by Olena Rudlovčák

(pp. 57-76), memoirs by Marija Paraskova (pp. 77-82), translations by Jurij Kundrat (pp. 83-93), and literary criticism by Mychajlo Roman (pp. 94-99). Of particular interest is the description of the recent fate of Prešov Region writers whose careers were affected by the Prague spring of 1968 and its aftermath.

RUSYN FORUM

Washington, D.C. In March 1985, the Catholic University of America awarded a Doctor of Philosophy degree in music to Sister Joan L. Roccasalvo, C.S.J. Her doctoral dissertation was titled "The Plainchant Tradition of Southwestern Rus': Kiev-L'viv-Subcarpathian Rus'" and is an analytical and historical examination of the contribution of southern Rus' and the Carpatho-Rusyns to the field of eastern plain chant tradition.

Beltsville, Md. On March 23, 1985, Patricia A. Onufrak, editor of the *Carpatho-Rusyn American*, was the featured speaker at a workshop on family history at St. Gregory's Byzantine Catholic Church. Her presentation dealt with genealogical research at the National Archives in Washington, D.C., primarily focusing on finding our Rusyn ancestors in the ships' manifests preserved at the Archives. The group later went to the National Archives to conduct its own research.

East Pittsburgh, Pa. On April 5, 1985, John Righetti, assistant editor of the *Carpatho-Rusyn American*, presented "Transcarpathia Today", a slide presentation and lecture on his recent trip to Soviet Transcarpathia. Speaking to over 100 people at St. John the Baptist Orthodox Church, he outlined everyday life in Transcarpathia and the ways in which the people are preserving and enriching their Carpathian heritage.

Pittsburgh, Pa. On April 20, 1985, the Carpatho-Rusyn Research Center held its second annual meeting at the University of Pittsburgh. Center representatives from New York, Ohio, Pittsburgh, Washington, D.C., and Toronto were in attendance. A number of topics were discussed, including the development of cultural exchange programs with Carpatho-Rusyns abroad, the proposed printing of new and original works on Rusyns and their culture, the possibility of a University Chair of Carpathian Studies, and the creation of an educational conference in honor of the tenth anniversary since the Cultural Seminar on Carpatho-Ruthenia held at Mount Saint Macrina, Uniontown, Pennsylvania in 1975.

McKees Rocks, Pa. In April 1985, over 80 cantors completed the Advanced Cantor's class sponsored by the Byzantine Catholic Metropolitan Archdiocese of Pittsburgh. The semester-long course, instructed by Jerry Jumba of McKees

Rocks and Msgr. Alexis Mihalik of Pittsburgh, taught cantors from throughout western Pennsylvania and eastern Ohio the proper melodies and use of the unique Carpathian plain chant in the church liturgical cycle. All music was taught and distributed for use in both English and Rusyn-recension Church Slavonic.

Toronto, Ontario. Four months after its appearance in late 1984, *Our People: Carpatho-Rusyns and Their Descendants in North America* by Dr. Paul R. Magocsi, had sold out its initial printing. Published by the Multicultural History Society of Ontario, the second printing was begun in May, with finished copies available in June 1985.

The revised edition includes a new preface by author, governmental advisor, and well-known syndicated columnist Michael Novak.

Our People is the first book that deals with the history of the Rusyn-American immigrants and their descendants. Containing 86 historic photographs, 4 maps, and several charts, it is available for \$20.00 from the Carpatho-Rusyn Research Center, 355 Delano Place, Fairview, New Jersey 07022.

Uniontown, Pa. On May 18-19, 1985, Carpatho-Rusyn arts were a part of Uniontown's annual National Pike Festival for the first time. The Ethnic Crafts Club of St. John the Baptist Byzantine Catholic Church in Uniontown displayed and sold a wide variety of Carpatho-Rusyn handmade goods, including traditional embroidered Easter basket covers, wood-burned items, and *pysanky*.

Joliet, Ill. In May 1985, St. Mary's Byzantine Catholic School held its fourth annual Carpatho-Rusyn Song and Dance Workshop. Jerry Jumba, a Carpatho-Rusyn American choreographer, taught Carpatho-Rusyn songs and dances to over 50 school children at the event.

Pittsburgh, Pa. On May 24-26, 1985, Carpatho-Rusyns were well represented at the 26th annual Pittsburgh Folk Festival held at the David Lawrence Convention Center. The *Slavjane* folk ensemble of Holy Ghost Byzantine Catholic Church in McKees Rocks performed lively Carpatho-Rusyn dances and folk songs. Carpatho-Rusyn foods were served by the ensemble's parent organization. A display booth, created as a tribute to the role of Rusyn women, displayed *pysanky*, embroideries, ceramics, Rusyn women's folk costumes, and original artwork by noted Carpatho-Rusyn artists. The items were on loan from the collections of Jerry Jumba and Msgr. Basil Shereghy of McKeesport. In addition, Nicholas Kandravy and John Righetti of Pittsburgh demonstrated Lemko and Hutsul *pysanky* techniques.

This year, for the first time, booths selling ethnic items were incorporated into the festival. A Carpatho-Rusyn booth sold Rusyn goods, including religious articles, *pysanky*, and *postoly* (soft Carpathian highland leather slippers).

Mercer, Pa. On June 16, 1985, the American Carpatho-Russian Orthodox Greek Catholic Diocese sponsored its annual Family Day at the diocesan Camp Nazareth. Families from throughout the diocese gathered and were enter-

tained by a performance of Carpatho-Rusyn dances by *Vesely Krajane*, an ensemble from St. Peter and Paul Orthodox Church in Windber, PA.

Pittsburgh, Pa. On June 24, 1985, the 61st annual American Carpatho-Russian Day was held at Kennywood Park. For over half a century, this event, sponsored by the Pittsburgh Deanery of the American Carpatho-Russian Orthodox Greek Catholic Diocese, has served as an opportunity for Carpatho-Rusyns throughout the area to gather and celebrate their heritage. Traditional Carpatho-Rusyn foods were served by the Pittsburgh District of the American Carpatho-Russian Youth (ACRY). Carpatho-Rusyn folk dances were performed by *Vesely Krajane* of Windber. St. Nicholas Choir of St. Nicholas Orthodox Church in Homestead performed selections of religious hymns and Carpatho-Rusyn folk songs.

California, Pa. On July 11, 1985, Bonnie Balas of Uniontown, a Carpatho-Rusyn American folk artist, spoke on Carpatho-Rusyn culture, its value in the lives of Carpatho-Rusyn Americans, and how to begin the search for one's roots. She spoke to graduate education students at California State University.

White Oak, Pa. On July 18-20, 1985, St. Angela's Roman Catholic Church held its annual festival, which featured aspects of Carpatho-Rusyn culture. The *Rusynŷ* folk ensemble of St. Nicholas Byzantine Catholic Church in McKeesport gave a fine performance of Carpatho-Rusyn songs and dances.

Pittsburgh, Pa. On July 31, 1985, Byzantine Catholic Day (formerly *Rus'kyj Deň*) was held at Kennywood Park. Sponsored by the Byzantine Catholic Metropolitan Archdiocese of Pittsburgh, the event featured Carpatho-Rusyn foods and a performance of Carpatho-Rusyn folk songs and dances by the *Slavjane* folk ensemble of McKees Rocks.

McKeesport, Pa. On August 20-22, 1985, the city of McKeesport sponsored the 25th annual International Village at Renziehausen Park. Carpatho-Rusyns were represented by performances of the *Rusynŷ* folk ensemble of McKeesport. Traditional Rusyn foods were served by St. Stephen's Byzantine Catholic Church of North Huntingdon. The festival is the second largest ethnic festival in western Pennsylvania.

Anyone with news of interest to the Carpatho-Rusyn American community is requested to submit it to: John Righetti, 704 Orchard Avenue, #305, Pittsburgh, PA 15202.

OUR FRONT COVER

Three musicians from Ust'-Čorna, Tjačiv district, Transcarpathian oblast, playing the violin (*skrypka*), cymbaly, and drum (*buben*).

DO YOU KNOW WHO YOU ARE?



A lot of Carpatho-Rusyn Americans don't. Because for years, there were few places to which they could turn to learn the rich culture of their ancestors and how it has molded them into what they are today. For we are all the product of our heritage.

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THE CARPATHO-RUSYN AMERICAN
ISSN 0749-9213

A Newsletter on Carpatho-Rusyn Ethnic Heritage

THE CARPATHO-RUSYN AMERICAN

The Carpatho-Rusyn American is published quarterly by the Carpatho-Rusyn Research Center, Inc., a non-profit cultural organization whose purpose is to promote knowledge about all aspects of Carpatho-Rusyn culture through the publication and/or distribution of scholarly and educational material about the Rusyn heritage in Europe and America.

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Carpatho-Rusyn American
5485 Forest Glen Road
North Madison, Ohio 44057

Annual subscription is \$7.00

CARPATHO~RUSYN AMERICAN

A Newsletter on Carpatho-Rusyn Ethnic Heritage



FROM THE EDITOR

In the Fall 1985 issue of the *Carpatho-Rusyn American*, I discussed at length the *Cultural Seminar on Carpatho-Ruthenia*, organized by Dr. Paul R. Magocsi and sponsored by the Sisters of St. Basil the Great at their Motherhouse in Uniontown, Pennsylvania. This event, held in the summer of 1975, was indeed a momentous occasion. It marked the first time scholars devoted to the study of Carpatho-Ruthenica had gathered together with interested Rusyn Americans to share information, present ideas, and discuss their hopes for the future.

Recently, I had the opportunity to discuss this Uniontown event with Dr. Magocsi, currently at the University of Toronto in Canada. I was especially interested in hearing his views on that seminar since I had not been in attendance.

Dr. Magocsi mentioned that his expectations for the *Cultural Seminar on Carpatho-Ruthenia* had been exceeded and that he had been pleasantly surprised by the size and enthusiasm of the audience. After all, this was the first time that a general overview of all aspects of Carpatho-Rusyn culture had been made both understandable and accessible to the public. He emphasized that although the setting was a Byzantine Catholic convent, no particular religious or national point of view was emphasized. In fact, four of the six speakers were of non-Byzantine Catholic background.

Dr. Magocsi also said that it proved to be invaluable that the proceedings were recorded and released so that a much larger audience has subsequently had access to the information imparted. (A set of four cassettes featuring the lectures from the *Cultural Seminar on Carpatho-Ruthenia* are available for \$16.95 from the Carpatho-Rusyn Research Center, 355 Delano Place, Fairview, New Jersey 07022.)

The most important result of the seminar, Dr. Magocsi felt, was the realization on the part of the speakers and the participants that Carpatho-Rusyn culture in the homeland and in North America is a serious subject worthy of all the attention and scholarship that has been devoted to most other national or ethnic groups. He mentioned that, as a result of the seminar, concrete efforts were undertaken to remedy the lack of English-language material available in this field. Since then, numerous books, pamphlets and other educational materials have been produced and consumed by the Rusyn-American public in great volume. The need for knowledge about their heritage had begun to be met. A new educational age was begun for Rusyn Americans. The spark — the seminar — had ignited a flame that has burned for ten years.

In commemoration of the importance of that first seminar, the Carpatho-Rusyn Research Center will be co-sponsoring an anniversary seminar this spring (1986). At this time, a part of the information conveyed will include an appraisal of what has been accomplished in the first basic stage of the cultural revival of Carpatho-Rusyns in the United States and what should be undertaken during the next decade. This upcoming seminar will feature new scholars, including at least two who are of non-Rusyn descent, had previously never even heard of Carpatho-Rusyns, and had become interested in the subject simply by reading the publications distributed by the Carpatho-Rusyn Research Center.

Speaking with Dr. Magocsi caused me to stop and think. Virtually all of our readers and most of the staff of the *Carpatho-Rusyn American* did not attend that momentous Uniontown seminar in 1975. Therefore, we are by no means the initiators of the recent cultural revival, but rather the product of that revival.

Looking back at 1975, I realized that, at the time, I had been a teenager with little knowledge of my Carpatho-Rusyn heritage. (Actually, I had been under the impression that I was Russian.) Growing up as an ethnic individual in the suburbs of Washington, D.C. was a lonely experience. An important part of my life was foreign, indeed totally incomprehensible to most of my "americanized" friends. Within such an environment, it is understandable that one might grow up without an awareness of one's own ethnic identity.

Recently, I expressed these feelings to John Righetti, assistant editor of the *Carpatho-Rusyn American*, and to my surprise, he not only understood my feelings of ethnic isolation but related similar feelings. Despite growing up in western Pennsylvania, an area with a large Slavic population, he had felt that his only contact with fellow Rusyn Americans was at church. And even most of his church contacts were not aware of their Rusyn heritage. We agreed that these feelings had been echoed many times by our readers in their letters and through other contacts with the staff of the *Carpatho-Rusyn American*.

The upcoming seminar, this time in Philadelphia, is vital in continuing the scholarly interest in Carpatho-Rusyn studies encouraged by the first seminar held ten years ago. It will also provide an opportunity for Rusyn Americans to increase further their knowledge of their own heritage.

An additional benefit of such a gathering is that it offers Rusyn Americans the opportunity to meet with others in our national community. It is rare that we have the opportunity to gather together outside local parishes to share ideas with other ethnically-aware Rusyn Americans. Those who have had the opportunity have found the experience to be both exhilarating and motivating.

For these reasons, I encourage all Rusyn Americans and others to take advantage of this rare opportunity and join us at the seminar, *Carpatho-Rusyn Studies: New Research and New Sources, A Decade of Work — 1975-1985*. The staff of the *Carpatho-Rusyn American* and the Carpatho-Rusyn Research Center looks forward to seeing you there.

In commemoration of the tenth anniversary of the Carpatho-Rusyn cultural and educational revival in the United States, the Carpatho-Rusyn Research Center and the Center for Soviet and East European Studies at the University of Pennsylvania present

CARPATHO-RUSYN STUDIES: NEW RESEARCH AND NEW SOURCES, A DECADE OF WORK — 1975-1985

Saturday, April 19, 1986
University of Pennsylvania
Philadelphia, Pennsylvania

BASIL TAKACH (1879-1948)

For nearly a quarter of a century, Basil Takach was one of the most influential leaders among Carpatho-Rusyns in America. As bishop of the Ruthenian Greek Catholic Church from 1924 to 1948, he represented for some the very symbol of that church's survival in America; for others he became the leading representative of those forces that ostensibly wanted to undermine the age-old religious and cultural traditions of the Carpatho-Rusyn people.



If the years before World War I can be described as the pioneer era in Rusyn-American history when thousands of immigrants arrived on these shores, the decades from World War I through World War II may be considered the era of consolidation, when the various religious and national factions took the form in which, for the most part, they remain today. Consolidation did not come easily, however, and the costs in divisiveness and dissension from the highest organizational to the intimate familial level were often very high. It was precisely in the midst of this era of "consolidation" that Basil Takach was called to serve his people.

Basil Takach was born in 1879 in Vučkove, a Carpatho-Rusyn village in the old Maramaroš county of the Hungarian Kingdom that is today in the Transcarpathian oblast of the Ukrainian SSR. The eldest son of a Greek Catholic priest, the young Basil was educated at the gymnasium and then eparchial seminary in Užhorod. After ordination to the priesthood in 1902, Takach served for nearly a decade as a parish priest before returning to Užhorod to serve in various posts in the administrative and educational facilities of the Diocese of Mukačevo — as director of the eparchial printing society Unio, director of the eparchial dormitory Alumneum, and professor at the female Pedagogical School.

Takach's ecclesiastical career in the homeland was suddenly interrupted in 1924, when, with the approval of the new Czechoslovak government, he was consecrated bishop and sent to minister to fellow Carpatho-Rusyns in the United States. The structure of the Greek Catholic Church in the New World was at the time finally becoming stabilized. In 1916, two separate administrations had been set up, one for Greek Catholics from the Hungarian Kingdom (Carpatho-Rusyns, Slovaks, Magyars, Croats), the other for those from Austrian Galicia (Ukrainians). Then, in 1924, those administrations were raised to eparchies, each with its own bishop. The first bishop for the Greek Catholic (Byzantine) Ruthenian Church to serve Carpatho-Rusyns and others from old Hungary was Basil Takach.

With jurisdiction over 155 churches and nearly 300,000 parishioners, Bishop Takach began his episcopacy on a positive note. His arrival was favorably greeted by the Rusyn Greek Catholic priesthood and faithful, and he immediately began setting up an administration and the groundwork for an episcopal see to be based in Homestead, Pennsylvania, a suburb of Pittsburgh. However, this promising and stabilizing beginning was shattered in 1929 when a papal decree was issued, precipitating the so-called celibacy controversy which was to last for the next eight years.

Because Greek Catholics were of the Eastern Byzantine Rite, in the European homeland they were canonically permitted to retain certain traditions, including a married clergy. Under pressure from American Roman Catholic hierarchs, however, the Vatican declared as early as 1890 that only celibate priests could function in the United States. Although such a restriction was reiterated in 1908, the shortage of celibate Greek Catholic priests made the decree impractical. Married priests continued to arrive, and even Takach ordained married clergy during the first years of his episcopacy. But in 1929, the Vatican decided to repeat again the celibacy restriction, despite Takach's concern for the potential damage this would cause.

The bishop was now caught in a dilemma: should he join certain priests and laymen in open protest, or should he comply with the orders of the Catholic Church's highest authorities? Reminding his priests that canonical obedience is the greatest virtue of clergy, Takach decided to stand firm on the side of the Vatican decree. The result was fierce criticism on the part of several priests and lay organizations, leading to the creation of a new body independent of Rome that eventually came to be known as the Carpatho-Russian Orthodox Greek Catholic Diocese.

Throughout the difficult decade of the 1930s, Takach did remain steadfast, so that by the time of his death in 1948, the Byzantine Ruthenian Catholic Church survived and remained the largest single religious body for Carpatho-Rusyns in America. The era of consolidation was not an easy one for Rusyn Americans, but with leaders like Takach, the important religious structures for the community were able to weather the storm and subsequently to flourish.

Philip Michaels

FOLK CUSTOMS OF CARPATHO-RUSYNS THE WEDDING — PART II

Oholoskŷ (the banns): In the past, the church was the only institution authorized to contract and register marriages, so the young couple had to inform the local priest of the forthcoming marriage at least three weeks before the ceremony. The priest would then test their basic knowledge of religion. If the couple's answers failed to satisfy him, as they often did, the young couple had to attend the priest's special classes for several days. Only then would the priest announce in the course of three Sunday services the decision of the couple to enter marriage.

The preparation for the wedding: After the betrothal, the families of the two young people prepared intensively for the ceremony. The young man hired the musicians, the groomsmen, and other functionaries. The bride and her girlfriends embroidered decorative towels, stripped feathers for the featherbed, finished her wedding dress, and completed her trousseau. The preparations reached their peak during the last week before the ceremony. Special attention was paid to the baking of the wedding cake (*korovaj*, *balec*, *kuch*).

On the eve of the wedding, the guests would bring gifts, usually a basket of food. The nearest relatives would also give the young couple some articles of clothing and things for the household.

Pleščynŷ or *zahudovankŷ* (the bachelors' dance): On Saturday evening, the day before the wedding, the young man staged the bachelors' dance in which he said his last goodbye to bachelorhood and to his friends whom he was now "leaving" for the marital bond. It began with the bachelors' dance of the bridegroom and the groomsmen, followed by a party. At the end of the bachelors' entertainment, the bride came to part company with her single girlfriends.

Weaving of the head wreaths: On Saturday night the bridesmaids came to the house of the bride's parents. They would then go with the *maršalko* or *nastavnyk* (one of the chief organizers of the wedding on the bride's side) to the woods or to the backyard where they would stay until sunrise. There they would pick *barvinok* (periwinkle), an evergreen plant which was regarded as a symbol of everlasting affection. The bridesmaids would then make a little wreath out of the periwinkle with which to decorate the head of the bride at the wedding. Also, the shape of the wreath was believed to have a symbolical meaning: it was round like the sun and was thought to assure the newlyweds of fertility and good luck. With the wreath on her head, the bride would be dressed in her wedding costume.

The wedding procession to the bride: In the meantime, in the house of the bridegroom, the *svaškŷ* (the female members of the wedding party on the bridegroom's side) were busy making the *zastava* (wedding flag). Usually this consisted of a flagstaff or a trunk of a small coniferous tree decorated with ribbons. It was held at the front of the procession by the *zastavnyk* (flagbearer), usually the bridegroom's godfather. It was his duty to protect the flag from getting "stolen." If he was not attentive enough, and the flag was "stolen" by practical jokers, the godfather had to buy it back from the "thieves" at a high price. At about nine o'clock in the morning, the bridegroom's parents gave their son a blessing for a "long journey," and the wedding procession proceeded to the bride's house. The flagbearer was followed by the *starosta* (one of the chief organizers of the wedding on the

bridegroom's side), the groomsmen, the musicians, and the other members of the wedding party. Outwardly the wedding procession gave the impression of a military expedition. In some villages the groomsmen rode on horseback, shot off rifles in the air out of fun, and generally made quite a row. The house of the bride's parents was locked up "out of fear" of the unruly procession, and only after a ritual conversation between the bridegroom's *starosta* and the bride's *maršalko* was the house unlocked for the bridegroom's party.

Calling the bride out of hiding: The bride's relatives regarded the bridegroom's party as "adversaries," and behaved toward them accordingly. They hid the bride in a closet or in the neighbor's house. Asked by the *starosta* to show the bride to the procession, the bride's people would initially show them a false one — an old woman, a Gypsy woman, or even a boy dressed as a girl. All these actions of feigned distrust in the bridegroom and his companions, and the resulting practical jokes, had a more serious, rational aspect. They reflected the age-old fears of parents of marriageable daughters that their offspring would be forcibly kidnapped by strangers. Only after a long "bargaining" session did the bride's people bring in the real bride. The *maršalko* then gave a touching speech in which he thanked the bride's parents for her upbringing. The bride responded by kneeling in front of her father, mother, grandparents, and brothers and sisters. She gave each of them a kiss and asked them through the *maršalko* for forgiveness. Her nearest relatives would then give her their blessings. The bridesmaids joined the ritual by singing melancholy songs about parting from one's parents.

Upon receiving the blessing, the bride decorated the hat of the bridegroom with a wedding sprig of rosemary. The *starosta* and the bridegroom's nearest relatives were then decorated by the bridesmaids with embroidered towels, and the remaining relatives were decorated with sprigs of periwinkle.

Going to the wedding: When the bride said her goodbye to her parents, the bridegroom's party and the bride's party joined together, and, accompanied by the musicians, went to the church to participate in the ceremony. The bride was led by the senior groomsmen and the bridegroom was led by the senior bridesmaid. The mother doused all of the members of the procession with consecrated water and sprinkled them with grain. On their way to the church the members of the procession sang emotional wedding songs. In some villages, the parties of the bride and bridegroom met only at the front of the church.

At the church door, the bride joined her bridegroom, and they entered together. Interestingly enough, it was believed that the one who stepped into the church first would have the first and last word in the family's affairs. It is worth noting that among Carpatho-Rusyns, the customary church wedding ritual was mixed with many elements of the folk wedding rooted in an older, mainly pagan past: the exchange of wreaths and rings; walking around the tetrapod (center table) with a burning candle; drinking wine from one cup; and so on. Also, when the priest was marrying the couple, the senior *svaška* (the senior female member of the bridegroom's party) held above the couple's heads a loaf of bread bound over with yarn.

The return from the wedding: When the wedding ceremony was over, the bride sprinkled the guests standing in front of the church with grain. She would give candy to the children so that her own married life would be "sweet." The

procession then returned to the bride's parents' house in the same arrangement as it had left for the church. The only change was that the newlyweds went together this time. At the bride's home, the couple and the guests were ceremoniously welcomed and offered festive dishes. The wedding feast was opened by the *starosta* with a speech ornamented with stories from the Bible. He then called on the guests to join in a common prayer in which he blessed the food. Symbolically, the newlywed couple had to eat from one plate (often with one spoon) and to drink from one cup. The wedding feast consisted of several courses. Among the obligatory dishes were *mačanka* (mushroom soup), chicken soup, meat, and *holubkȳ* (rolled cabbage leaves stuffed with meat and rice). The guests ate from mutually shared bowls and drank from one cup which circulated among them together with the bottle. At the same time they continued singing and dancing.

The bride goes to the bridegroom's house: In the evening, when the festive meal was over, the bride, her eyes filled with tears, said her final goodbye to all the members of the wedding party on her side, including small children. She gave each of them a kiss, and in return they put money into her apron. The last to kiss and bless the bride were her parents who provided her with the ritual bread for the walk to the bridegroom's house. The *starosta* then thanked the bride's parents in the name of the bride for her good upbringing. Sometimes the bride's parents gave their blessing to their son-in-law also. The whole ritual took place against the background of the guests singing sad wedding songs.

In the meantime, the groomsmen and the bridesmaids paid a symbolic sum to "buy" from the younger sister or brother of the bride the appropriate trousseau: a *lada* (a kind of wardrobe) with apparel, feather-beds, cushions, and various other items for the household. In western Subcarpathian Rus', the members of the wedding party had the right to "complement" the agreed-upon dowery by "stealing" from the bride's parents' pots and pans, bowls and plates, and even hens. The members of the bride's family inevitably had to be on their guard to protect their house from too much stealing, even though it was done for the bride. On the other hand, things which were once "successfully" stolen for her, were regarded by all to be the bride's rightful property. If the bride's parents insisted on getting them back, they had to pay the members of the wedding for them in kind — usually with homemade brandy.

Those villagers who were not invited to the wedding added to the humorous side of the festivities by stopping the procession. They did so by putting a hurdle (*perejma* or *šl'abant*) on the road. They removed it only after being treated with brandy. Even that was not enough if the bridegroom was from another village. He would then have to add some "ransom" money in addition to the brandy. This, a mere practical joke in more civilized times, was no doubt another reflection of the origin of many wedding traditions in an older, rougher past.

In the house of the bridegroom: Here the wedding procession was welcomed by the mother of the bridegroom. She was dressed in a fur coat turned inside out. She offered the bride a piece of bread and an egg which she let slip down the bride's bosom — so that she would bear children easily. As for the other guests, the bridegroom's mother sprinkled them with consecrated water and grain. She ushered the bride into the house by pulling her by her embroidered wedding towel. Both women walked three times around the

festive table, whereupon the mother seated the bride on the most honored seat next to her son. When offered the first glass of brandy, the bride poured it out behind her seat. The second glass she offered to her husband. It was only the third glass of brandy which she emptied herself.

The newlyweds were then joined at the table by the remaining guests, and the festivities, comparable to those which were held at the bride's house, lasted until late into the night.

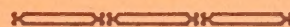
The newlywed couple's first night: In the evening, the female members of the wedding party on the bridegroom's side made the bed for the couple in a loft or in a closet. Under the bed they would put a yoke, a harrow, a plow, an axe, or another object made of iron. With the accompaniment of music, the *starosta* and the members of the wedding saw the couple off to their bedroom. This prelude to the wedding night was highly ceremonious. First went the *starosta* with a mountain axe held upright in his hand, followed by two women holding burning candles (*svitylky*). The newlywed couple also held burning candles. Then came another of the practical jokes: the senior groomsman lay down on the bed, demanding of the husband "compensation money." Upon receiving it, he blessed the bed with the mountain axe and laid it under the cushion. Next to the bed the members of the wedding who were present put a piece of the wedding cake (*korovaj*).

When the couple was left alone, the bride took off her husband's shoes where she found a few coins for good luck. At this time, he helped her take off her wedding dress.

In the meantime, the festivities in the house were becoming even rowdier. There were performances of jocular plays and the guests started singing erotic songs. If the newlyweds spent their first night in the loft, the groomsmen jokingly "supported" the ceiling with straw so that it would not "fall through" under the couple.

Taking the wreath off the bride's head and putting on the married woman's bonnet: According to custom, the bride was to be the first person to get up the morning after the wedding night. She whitewashed the oven (the seat of "the good spirit of the house") with clay, and she cleaned the room. With the room tidied up, the bridegroom's parents and the female cooks arrived to arrange another stage of the wedding festivities. At about nine o'clock in the morning, the members of the wedding on the bridegroom's side gathered in the room, and after a treat they engaged in another ceremonious act — the taking off of the bridal wreath and its substitution with a married woman's bonnet.

Mykola Mušynka
Prešov, Czechoslovakia



A SPECIAL THANK YOU

The *Carpatho-Rusyn American* gratefully acknowledges the generous contribution of \$200 from Greek Catholic Union Lodge 665 of Linden, New Jersey. This contribution is a fine example of how community organizations can support the work of the Carpatho-Rusyn Research Center.

All contributions, whether small or large, help us to continue publishing the *Carpatho-Rusyn American*. They are, of course, tax-deductible and very much appreciated.

RECENT PUBLICATIONS 1981 (concluded)

Rudlovčák, Olena. *Bilja džerel sučasnosti: rozvidky, staty, narysy* (Close to the Sources of Today: Studies, Articles, and Surveys). Bratislava and Prešov: Slovac'ke pedahohične vydavnyctvo, viddil ukrajins'koji literatury, 1981, 420 p.

Olena Rudlovčák of the Šafárik University in Prešov is perhaps the foremost Subcarpathian literary historian today. This collection of fourteen studies represents the best of her scholarly production which has previously appeared in a wide variety of Ukrainian publications in Czechoslovakia and has now been conveniently brought together in one volume.

Rudlovčák's scholarship is marked by an extensive use of archival sources about Subcarpathian Rus' that are found in Czechoslovakia, Hungary, the Ukraine, and Russia. Her primary interests have been in literary history; the development of journalism, scholarly publications, cultural institutions, and scholarship about Subcarpathian Rus'; and the work of nineteenth-century Carpatho-Rusyn cultural leaders, especially the dominant figure of Aleksander Duchnovyč.

All of these themes are represented in this collection, which begins with an extensive biography of Duchnovyč (perhaps the best that is available anywhere), as well as a detailed survey of the Prešov Literary Association that he founded in the 1850s. There are also biographical surveys of other cultural leaders (Petro Kuz'm'jak, Josyf Rubij, Konstantin Kustodiev); a survey of the earliest primers published for Carpatho-Rusyn schools; an analysis of nineteenth-century Hungarian studies of Carpatho-Rusyn ethnography and folklore; and histories of Carpatho-Rusyn journalism in the Prešov Region, the Rusyn-Ukrainian language radio studio since the 1930s, and the post-World War II Ukrainian National Theater in Prešov.

Rusynko, Mykola, ed. *Muzej ukrajins'koji kul'tury u Svydnyku: putivnyk po ekspozycji* (The Museum of Ukrainian Culture in Svidník: A Guide). Svidník: Muzej ukrajins'koji kul'tury, 1981, 108 p.

The Museum of Ukrainian Culture in Svidník was established in 1956 as a center to preserve and display the cultural achievements of the Carpatho-Rusyn population (officially designated as Ukrainian-Rusyns) living in present-day northeastern Slovakia. This guide, with parallel texts in Ukrainian and Slovak and brief résumés in Russian, German, and English, describes three aspects of the museum's permanent display: (1) history of Carpatho-Rusyns from earliest times to World War II; (2) ethnography (traditional farm implements, dress, embroidery, painted eggs, icons), including the new outdoor museum of reconstructed village houses; and (3) achievements of socialist society after 1948.

Each of the sections contains a detailed description written by members of the museum's staff. There are also numerous color photographs. The high quality of the design and printing in this book make it the best illustrated publication to be produced for Carpatho-Rusyns in Czechoslovakia, and it is hoped that it will serve as a model for future publications.

Šandor, Vikentij. "Beneš v ekzyli i karpats'ki ukrajinci" (Beneš in Exile and the Carpatho-Ukrainians), *Sučasnist'*,

XXI, 2 (Munich, 1981), pp. 61-66.

After the Munich Pact of September 1938, Czechoslovakia was transformed into a federative republic and Subcarpathian Rus' (later renamed Carpatho-Ukraine) received its long-awaited autonomy, until the whole state was dismantled in March 1939. Former Czechoslovak president Edvard Beneš went into exile where he worked for the restoration of his country according to its pre-Munich boundaries.

This brief article by an official representing the Carpatho-Ukrainian government in Prague during its few months of autonomous existence in 1938-1939 is an inconclusive account of how he was approached during the war by a member of the Czechoslovak underground. The results of the meeting are not spelled out and seem to have had no significance.

Shereghy, Basil. *The Byzantine Catholics*. Pittsburgh, Pa.: Byzantine Seminary Press, 1981, 44 p.

This brief, popularly-written booklet describes the historical and liturgical aspects of Byzantine Catholicism and then concludes with a short history of Carpatho-Rusyns in Europe and the United States.

Školski slovnjiki (School Dictionaries), 15 vols. Novi Sad: Zavod za vidavanje učebnjikoch, 1980-81, 1206 p.

In its continuing effort to enrich the Vojvodinian Rusyn standard language used in the schools and in the administration of the Vojvodina (Bačka) and parts of Slavonia in Yugoslavia, local cultural leaders, with support from government funding, have published a new series of terminological dictionaries. Each of the small format Rusyn-Serbo-Croatian dictionaries is devoted to a different class of words and terms and each has its own compilers. The series as a whole is under the editorial control for Vojvodinian Rusyn by Amalija Chromis and Marija Čakan.

The volumes range from 64 to 116 pages in length; all 15 volumes have a total of 1,206 pages and list 24,511 terms. The subjects covered are: pedagogy; building and construction; woodworking industry; economics and commerce; electronics; health and medicine; administration; cultural and artistic professions; metallurgy; food industry; law; transportation; tourism; and the chemical industry.

Šlepec'kyj, Andrij. "Borec' Pidkarpattja" (A Fighter for Subcarpathia), in *Narodnyj kalendar 1981* (Bratislava and Prešov: Slovenské pedagogické nakladateľstvo, odbor ukrajinskej literatúry, 1981), pp. 73-75.

This popular historical survey traces briefly the life of the nineteenth-century national leader, Adol'f Dobrjans'kij, and his efforts on behalf of Carpatho-Rusyns living in Austria-Hungary. The focus is on a trial held in L'viv (Galicia) in 1882, when Dobrjans'kij and his daughter, Ol'ga Grabar, were put on trial together with several Galician Russophiles who were accused of treasonous activities on behalf of Russia. The defendants were acquitted, and Dobrjans'kij moved to Vienna and later Innsbruck.

Štefan, Avhustyn. *Za pravdu i volju: spomyny i deščo z istoriji Karpats'koji Ukrajinny vid davnich daven' do 1927* (For Justice and Freedom: Memoirs and Some Events from the

History of Carpatho-Ukraine from Earliest Times to 1927), pt. 2. Toronto: Carpathian Research Center and Toronto Free Press, 1981, 384 p.

This is the second book of memoirs by Avhustyn Štefan, who served as director of the Mukačevo gymnasium during the interwar years and minister of education during the short-lived period of Carpatho-Ukrainian autonomy in early 1939. Like the first part (which appeared in 1973), this volume is written in Ukrainian, and it includes both eyewitness accounts of certain events (especially during the revolutionary years 1918-1919) as well as historical descriptions of earlier eras.

Štefan's personal recollections are particularly valuable for their description of how Carpatho-Rusyns (clerical and non-clerical) were educated during the pre-1918 Hungarian Kingdom. Moreover, he has provided much heretofore unknown biographical data on a host of local leaders, all of whom he knew personally. Štefan himself was the grandson of the nineteenth-century cultural figure Evgenij Fencik, and cousin of the twentieth-century Russophile and pro-Hungarian politician, Štefan Fencik. This volume also includes numerous rare photographs of Subcarpathian personalities and events.

(Available for \$20.00 from Vilne Slovo, 196 Bathurst Street, Toronto, Canada M5T 2R8)

Stein, Howard F. "An Ethnohistory of Slovak-American Religious and Fraternal Associations: A Study in Cultural Meaning, Group Identity, and Social Institutions," *Slovakia*, Vol. XXIX, Nos. 53-54 (West Paterson, N.J. 1980-81), pp. 53-101.

This extensive and well-documented study discusses the changing function and problems faced by Slovak and Carpatho-Rusyn fraternal organizations in the United States from the last decade of the nineteenth century to the present. Despite the Slovak-American title, this work bases much of its data on two Carpatho-Rusyn fraternals — the Greek Catholic Union and United Societies.

With regard to the complicated question of religious and ethnic identity, the author correctly states that most immigrants developed a sense of ethnonational identity only *after* coming to the United States. He also describes the old world background and, with regard to the ethnic origins of immigrants from Eastern Slovakia, he observes that "had the great immigration taken place two centuries ago, virtually all the immigrants would have been of Byzantine Catholic or Orthodox faith and of Rusyn ethnicity!"

Švetlosť, Vol. XIX, Nos. 1-6 (Novi Sad, 1981), 760 p.

Recent literary works by Vojvodinian Rusyn authors and by other Yugoslav authors (translated into Vojvodinian Rusyn) together with a few commentaries on contemporary Yugoslavia dominate this volume of *Švetlosť*. There are also four studies by Julijan Tamaš on the literary development of the contemporary Vojvodinian Rusyn writers Djura Paparhaj (No. 2), Štefan Čakan (No. 4), Miron Budinski (No. 5), and Mikola Skuban (No. 6); a series of recollections by local Rusyns on partisan activity during World War II compiled by Djura Latjak (Nos. 1, 2, 3, 5, 6); and an essay by Djura Latjak on the establishment of the Communist party in the Rusyn center of Ruski Kerestur during the interwar period (No. 4).

Tvorčosc: hlasnjik družtva za ruski jazik i literaturu (Works: Organ of the Society for Rusyn Language and Literature), Vol. VII (Novi Sad, 1981), 51 p.

The several brief studies in this issue of *Tvorčosc* provide useful data on the current status of the Vojvodinian Rusyn language. The Soviet sociolinguist Aleksander Duličenko (pp. 3-5) discusses how Rusyn is taught by the Chair of Rusyn Language at the University of Novi Sad (since 1973) and how it has recently been treated as a full-fledged Slavic language in recent Soviet publications. Julijan Tamaš (pp. 10-15) surveys the varying views put forth by scholars on the Vojvodinian Rusyn language, which consider it either as part of the Ukrainian, Slovak, or transitional East Slovak-Western Ukrainian linguistic spheres. He calls for the need to clarify this controversy. Also of importance in this issue is Havrijil Nad's annotated bibliography of studies about the Rusyn language published between 1945 and 1948 (pp. 16-21); Ljubomir Medješi's discussion of America as a theme in pre-World War I Rusyn folk literature (pp. 22-30); and several reports on the recent activity of the Society for Rusyn Language and Literature and its branches (pp. 34-48).

Vrabel', Mychayl Andreevyč, compiler. *Russkij solovej* (The Rusyn Nightingale). Užhorod: Kelet, 1890, 176 p. Photofacsimile Novi Sad: Ruske slovo, 1981.

Mychayl Vrabel' (1866-1923) was one of the few members of the Carpatho-Rusyn intelligentsia during the decades before World War I, who in the face of intense magyarization tried to preserve the traditional culture of Carpatho-Rusyns and to publish works that reflected the spoken language of the people. The most famous of these was an anthology of Carpatho-Rusyn folk poetry, collected from various villages (the Prešov Region, Lemkian Region, Subcarpathian Rus', Bačka), and published under the title *Russkij solovej*.

The collection has been republished in this handsome facsimile edition in the Vojvodina/Bačka (present-day Yugoslavia), where Vrabel' was born and worked as a school teacher. The dialectal texts have been reproduced as well as the original cover and frontispiece portrait of Aleksander Duchnovyč, the national awakener of the Carpatho-Rusyns. Although the collection contains primarily folk poetry, it opens with Duchnovyč's famous poem, "Vručanie" that begins with the words "Ja rusyn byl, esm' i budu" (I was, am, and will remain a Rusyn).

OUR FRONT COVER

Two Hutsul men of Jasynja, Rachiv district, Transcarpathian oblast, USSR.

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THE CARPATHO-RUSYN AMERICAN
ISSN 0749-9213

A Newsletter on Carpatho-Rusyn Ethnic Heritage

THE CARPATHO-RUSYN AMERICAN

The Carpatho-Rusyn American is published quarterly by the Carpatho-Rusyn Research Center, Inc., a non-profit cultural organization whose purpose is to promote knowledge about all aspects of Carpatho-Rusyn culture through the publication and/or distribution of scholarly and educational material about the Rusyn heritage in Europe and America.

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